WHO'S WHO at METRO GOLDWYN MAYER

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A

REFERENCE BOOK

FROM

M E T R O
GOLDWYN
M A Y E R

PICTURES

* * *

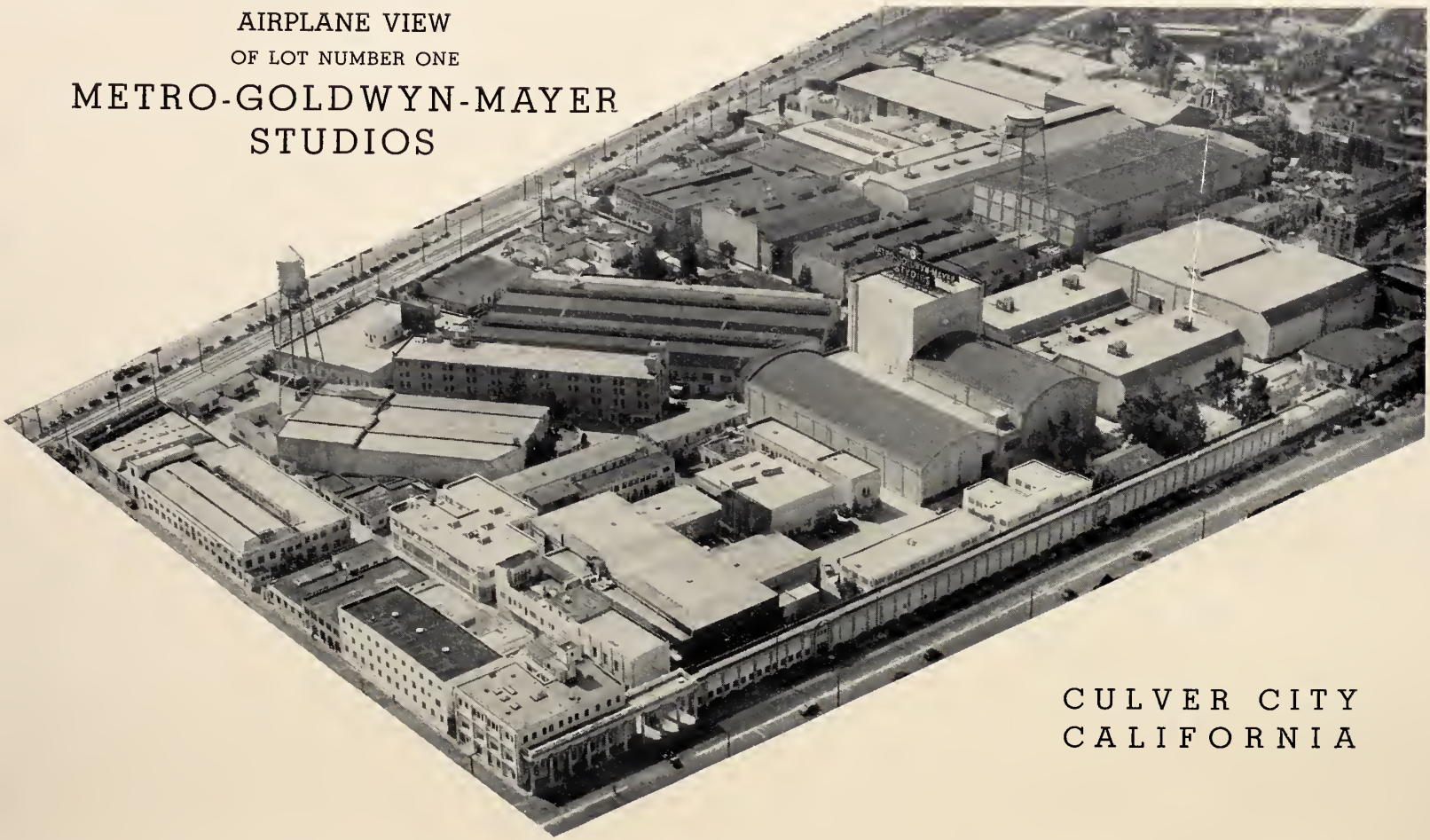
HOWARD DIETZ
GENERAL PUBLICITY DIRECTOR

HOWARD STRICKLING
DIRECTOR OF STUDIO PUBLICITY

AIRPLANE VIEW

OF LOT NUMBER ONE

METRO-GOLDWYN-MAYER STUDIOS



CULVER CITY
CALIFORNIA

FACTS

About the Metro-Goldwyn-Mayer Studios

METRO-GOLDWYN-MAYER STUDIOS, in Culver City, cover 117 acres.

Lot 1, occupying seventy-two acres, houses all stages and buildings. Lot 2, consisting of thirty acres, contains a park and permanent exterior sets. A new tract of fifteen acres will be used for street sets. . . . There are 125 buildings on Lot 1, including offices, stages, shops, dressing rooms, etcetera. . . . Twenty-three sound stages are taxed to capacity in the production of M-G-M pictures and six more have recently been added. . . . The studio has its own police department of fifty officers and men, as systematically organized as a Metropolitan force, as well as its own modern fire department. . . . More than 170 arts and crafts are represented in the studio organization. . . . The average number of employees, not including extras or bit players, reaches the amazing total of nearly 4,000. The Studio Club, a mutual benefit organization of employees, has a membership of nearly 3,000. . . . The studio telephone exchange has 593 stations and handles more long-distance calls than an average city of 50,000. . . . Approximately 1,800 persons eat in the commissary daily, including the majority of M-G-M stars and featured players. . . . The make-up department is geared to handle as high as 1,200 people an hour. . . . The wardrobe department has handled as many as 5,000 people in a single day. . . . The electricity, supplied by the company's own electrical plant, could easily light a city of more than 5,000 population. . . . The studio has its own industrial center within its gates, with its own railroad, lumber yards, shops, foundries, machine shops, mill and other construction necessities. . . . Anything can be manufactured in its shops . . . from a locomotive to the most microscopically correct device. . . . The casting office has handled as many as 12,000 calls in a day. . . . More than 2,000,000 items of music are contained in the music department library. . . . The research department answers an average of 500 questions daily, ranging from historical data to modern etiquette. . . . The studio laboratory prints an average of 150,000,000 feet of film for release prints annually, in addition to 29,000,000 feet of prints of rushes and 26,000,000 feet of negative.

A BIOGRAPHY

COUNTLESS millions in every country today are peering figuratively through the big end of the horn of entertainment-plenty to a relatively tiny spot of some 125 acres in Culver City, California, where a huge portion of the daily amusement of all peoples is created.

Behind the growth of this center of screen accomplishment is a story rich in adventure, a vibrant drama with the human equation always uppermost.

It is a romance of big business and a foray into the realms of all the arts and many sciences.

The launching of Metro-Goldwyn-Mayer nearly fourteen years ago, was the direct result of a theatre-owner's need for pictures . . . a realization that he must turn to production as a guarantee of a continuous flow of worth-while attractions.

Needed Good Pictures

Marcus Loew, Nicholas M. Schenck and David Bernstein had built up the powerful Loew's Theatres chain from a nickelodeon to a dominant factor in the amusement field. The company faced many difficulties in obtaining good pictures for its theatres, as major producers were holding their better pictures for their own houses.

As a result, Loew purchased the Metro film company, with studios located on Cahuenga Boulevard near Santa Monica in Hollywood. Among its stars were Viola Dana, May Allison, Bert Lytell and Mme. Nazimova. It was here, too, that Ramon Novarro rose to stardom.

But the Metro output was not sufficient for the theatres in Loew's chain. Plans for a larger production organization, to compete with Paramount, and other big companies, were outlined. This was the inception of the now combined Metro-Goldwyn-Mayer.

The first problem of the new organization was to find a man with the ability, vision, and knowledge of the busines to guide the production destinies of the new experiment.

Louis B. Mayer, starting with a small theatre in Haverhill, Mass., had built a powerful chain of houses, and his own film exchange in Boston. He had been one of the original founders and franchise holders of the Metro company. Foreseeing the possibilities ahead in the production field, he had given up all his holdings in theaters and exchange, and moved with his family to Los Angeles, where he took over the old Selig Studio.

In two years he had firmly entrenched himself as an outstanding producer, releasing through Metro and First National. Among his pictures were such hits as "The Dangerous Age," "Women Who Give," "The Child Thou Gavest Me," and others. Stars under personal contract to him were Norma Shearer, Anita Stewart, Renee Adoree, and Mildred Harris Chaplin; his directors included Fred Niblo, John M. Stahl and Reginald Barker.

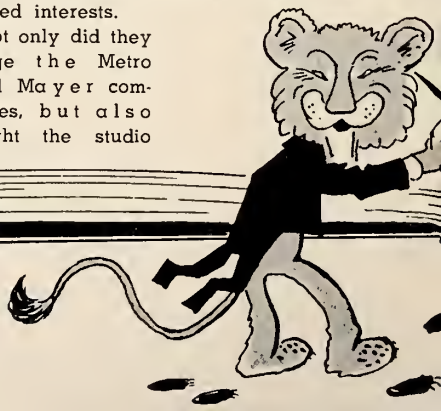
Associated With Thalberg

While at the Mission Road Studio, Mayer watched the activities of Irving G. Thalberg, and made a deal whereby Thalberg became his associate there. Harry Rapf, after a brilliant producing career with Warner Brothers, also joined Mayer at his Mission Road plan.

Thalberg had started as a clerk in the Universal Film Company offices in New York, had risen to be secretary to its president, Carl Laemmle, had remained as the latter's representative in charge of production. Under Thalberg's regime Universal stepped from serials and Westerns to production of important features, including "Foolish Wives," "Merry-Go-Round" and "The Hunchback of Notre Dame."

When Loew, Schenck and Bernstein decided to extend their production activities, so impressive had the Mayer company's success become that he was asked to head their affiliated interests.

Not only did they merge the Metro and Mayer companies, but also bought the studio



and properties of the Goldwyn company, so that in March, 1923, there came into being the Metro-Goldwyn-Mayer production and distribution corporation, with Mayer and his associate, Irving Thalberg, in charge of production. J. Robert Rubin completed the triumvirate partnership, handling the New York end as general counsel and vice-president.

Many of the employees present at the merging celebration are still with the studios.

Many Noted Stars

The stars at that time were Mae Murray, John Gilbert, Lillian Gish, Lon Chaney, Ramon Novarro and Antonio Moreno. The directors were Hobart Henley, Fred Niblo, King Vidor, John M. Stahl, Robert Z. Leonard, Tod Browning, Edmund Goulding, Marcel de Sano, Christy Cabanne, Benjamin Christianson and Jack Conway.

What happened in the following twelve years has never been equalled by any motion picture organization.

"Ben Hur" was completed in 1924.

Then came "The Big Parade," for three successive years voted in the "ten best" in the poll of the nation's critics. In 1925 Mr. Mayer saw a young Swedish actress in a film called "Gesta Berling," and the result was the bringing of Garbo to M-G-M.

Succeeding box-office successes down the years included "He Who Gets Slapped," "Sinners in Silk," "Wife of the Centaur," "The Tower of Lies," "The Great Divide," "Tess of the D'Urbervilles," "Confessions of a Queen," "Memory Lane," "The Masked Bride," "The Merry Widow" (Von Stroheim version), "An Exchange of Wives," "The Midshipman," "Pretty Ladies," "Sally, Irene, and Mary" (Joan Crawford's first picture), "The Torrent" "Garbo's first), "The Temptress," "La Boheme," "Flesh and the Devil," "The Scarlet Letter," "Rookies," "Quality Street," "Tell It to the Marines," "The Crowd."

In 1927 tragedy first laid its finger on the studio. On February 24 of that year Marcus Loew, president of the organization, and one of the most universally-loved figures in all theaterdom, passed away at Glen Cove, Long Island.

Nicholas M. Schenck succeeded Loew as president.

In 1928 came the advent of talking pictures. The first partial talking picture made by M-G-M was "Jimmy Valentine," and the first all-talking production was "The Trial of Mary Dugan," starring Norma Shearer. At the same time W. S. Van Dyke returned from the South Seas with "White Shadows," which proved one of the great successes in history and launched the series of exploration pictures later made by him.

Successes in talking pictures followed. They include "The Broadway Melody," "The Hollywood Revue," "Madam X," "The Last of Mrs. Cheyney," "The Bellamy Trial," "The Bridge of San Luis Rey," "The Flying Fleet," "Hallelujah," "Trader Horn," filmed on the Van Dyke African expedition, "Anna Christie" (Garbo's first talking picture), "Strangers May Kiss," "Susan Lenox" (in which Marie Dressler reached stardom), "The Big House," "Min and Bill," "A Free Soul," "The Sin of Madelon Claudet," "Grand Hotel," "Emma," "Mata Hari," "The Guardsman," "The Red Headed Woman," "Tugboat Annie," "Strange Interlude," "Rasputin and the Empress," "Treasure Island," "Rip Tide," "Viva Villa," "The Barretts of Wimpole Street," "The Merry Widow," "The Thin Man," "Forsaking All Others," "David Copperfield," "Naughty Marietta," "Anna Karenina," "Mutiny on the Bounty," "A Tale of Two Cities," "A Night at the Opera" and "China Seas."

Classics Come to Screen

The hits of 1935 included "Forsaking All Others," "David Copperfield," "Naughty Marietta," which launched the stardom of Nelson Eddy; "Anna Karenina," "Mutiny on the Bounty," "A Tale of Two Cities," "A Night at the Opera" and "China Seas."

With 1936 came "Romeo and Juliet," bringing Shakespeare to the screen with Norma Shearer and Leslie Howard; "The Good Earth," with Paul Muni and Luise Rainer; the many-

BIOGRAPHIES OF THE FOLLOWING STARS ARE CONTAINED IN SUBSEQUENT PAGES

★

LIONEL BARRYMORE
FREDDIE BARTHOLOMEW
WALLACE BEERY
JOAN CRAWFORD
NELSON EDDY
CLARK GABLE
GRETA GARBO
HELEN HAYES
GLADYS GEORGE
CHARLES LAUGHTON
MYRNA LOY
JEANETTE MacDONALD
MARX BROTHERS
ROBERT MONTGOMERY
ELEANOR POWELL
WILLIAM POWELL
LUISE RAINER
NORMA SHEARER
ROBERT TAYLOR
SPENCER TRACY
WARREN WILLIAM

METRO · GOLDWYN · MAYER
Stars

LIONEL BARRYMORE

BORN and reared in the atmosphere of the theatre, Lionel Barrymore is a man of infinite talent. Actor, musician, composer, illustrator, director—there is practically no field in the art of expression in which he has not made an outstanding mark.

The brother of Ethel and John, Barrymore comes from a famous theatrical family. He is the eldest son of Maurice Barrymore, long famous on the stage, and Georgie Drew Barrymore, and was born in Philadelphia April 28. He made his stage debut with his parents as a crying child of five.

Barrymore received his education in New York. Later, he traveled all over the world in stock companies and shows. He confesses that during this period he was practically always "broke."

He studied art for a while in Paris with the intention of becoming a painter. Upon his return to New York, Lionel followed the calling of an illustrator for nearly a year.

Yielding to the persuasion of his brother, John, Lionel returned to the stage, where he scored in "The Copperhead," "The Jest," "Peter Ibbetson," co-starring with his brother; "The Claw," and others.

First Picture in 1909

He was first lured to the screen in 1909, at which time D. W. Griffith induced him to portray a role in "Friends." From that time on, in silent pictures, he gravitated between the stage and screen.

When talking pictures came in, his enormous stage and screen experience made him outstanding. Previously, he had been under contract to Metro-Goldwyn-Mayer, appearing in "The Mysterious Island," "West of Zanzibar," "Women Love Diamonds," and "The Barrier." Barrymore's first "talkie" role as Jeff Ryder in "The Lion and the Mouse" created a sensation.

Became Director

Barrymore thought his combined knowledge of stage and screen could be useful in directing. To prove it, he directed a one-act play, "Confession," that made studio executives gasp with admiration. He then set to work directing Ruth Chatterton in "Madame X," and then "The Rogue Song," "Ten Cents a Dance" and other pictures.

Lionel had just about decided to give up acting, when plans were made for Norma Shearer to star in "A Free Soul." His part

in that picture was a great one. It was that role of the lawyer father, Stephen Ashe, which won him the Academy of Motion Picture Arts and Sciences Award for the best screen performance of 1931, and launched him as a Metro-Goldwyn-Mayer star.

Public Demands Barrymore

From that time on, the public clamored for more of Lionel Barrymore. Bayard Veiller wrote "Guilty Hands" especially for him, and M-G-M produced it. Then followed "The Yellow Ticket," "Broken Lullaby," "Mata Hari," "Arsene Lupin," with his brother, John; "Washington Masquerade," "Grand Hotel," and finally, the crowning role of his career, as the sinister Rasputin, in "Rasputin and the Empress," with his brother and sister.

Barrymore's most recent pictures include: "Looking Forward," "Dinner at Eight," "Night Flight," "Stranger's Return," "Her Sweetheart," "Should Ladies Behave," "Caroline" (Fox), "This Side of Heaven," "Treasure Island," "The Girl From Missouri," "David Copperfield," "Mark of the Vampire," "Public Hero," "Ah, Wilderness!", "The Voice of Bugle Ann," "Road to Glory," "The Devil Doll," "The Gorgeous Hussy," "Camille," "Captains Courageous," "A Family Affair" and "Saratoga."

FREDDIE BARTHOLOMEW

AT the age of ten, Freddie Bartholomew found himself Hollywood's champion male Cinderella, due to his having won the role of "David Copperfield," the boy, over 10,000 candidates from all sections of the English-speaking world.

Freddie was born in London on March 28, and, when an infant, was taken by his aunt, Miss Myllicent Bartholomew, who reared him at her home in Warminster, Wiltshire, England. He received all his schooling from his aunt. His curriculum was not limited to the studies ordinarily found in school books. He learned poems and prose, and at the age of three was appearing in public at amateur theatricals in the Wilts area.

When he began reciting in public, he was so tiny his aunt would stand beside him to prevent him from falling off his chair. He added to his repertoire and was in constant demand for "tea and talk" meetings.

Memory Was Amazing

Even as a tiny child, Freddie showed propensities far in advance of his age. Although he never became an "actorish" boy, retaining always the sweetness and simplicity that characterize him today, he early demonstrated an amazingly retentive memory. As a part of his schooling, he memorized long passages of Shakespeare, and could repeat them letter-perfect months afterwards, without "conning." He memorized whole chapters of Dickens' works, and recited them in public.

His success in his local borough never turned his head. He seemed to have an instinctive realization that his ultimate goal was still far ahead. He remained—and remains—modest, well-mannered. His fame began to spread beyond the limits of Wiltshire, and he appeared in tiny roles on the London stage and in two or three British motion pictures without, however, distinguishing himself especially.

Won His "Gamble"

Then, in the spring of 1934, Freddie read in the newspaper of the screen search for a boy to play "David Copperfield" in the Metro-Goldwyn-Mayer picture that was to be produced by David O. Selznick. For weeks he teased his aunt for permission to apply for the part. She demurred, but eventually was won over. By that time there was no place to apply except the M-G-M studio in California.

Freddie's faith was so strong, and his determination so great, that his aunt permitted herself to be won over to the "gamble," as she believed it. She and Freddie set out for America with the idea that the trip would be, at least, a pleasurable excursion. When they reached Hollywood, they were bewildered to find that 10,000 boys in all parts of the English-speaking world were under consideration for the role.

Sets Siege to Studio

But Freddie could not be daunted. He set siege to the studio, and especially to Producer Selznick. Eventually, his persistence won him a hearing and a screen test—and within twenty-four hours he was hailed as a great "discovery." He played the juvenile title role in a picture which boasted no less than twenty-six stars and featured players in the principal parts, and more than fifty other film favorites in the supporting cast.

After his amazing success in "David Copperfield," Freddie became very much in demand. Greta Garbo asked for him in "Anna Karenina," and he repeated his success. Next he was borrowed to appear with Victor McLaglen in "Professional Soldier." He next starred in "Little Lord Fauntleroy." Then followed stardom at Metro-Goldwyn-Mayer in "The Devil Is a Sissy," and "Captains Courageous," with Spencer Tracy and Lionel Barrymore.

W A L L A C E B E E R Y

LIFE has always been a lusty, strenuous affair for Wallace Beery. He was born in Kansas City, Missouri, on April 1, the son of Policeman Noah Beery and Margaret Beery. He was the youngest of three brothers, the others being William and Noah.

He was sent to the Chase School, where he labored mightily to learn geography, the multiplication table and literature. Finally, he started in to spend his school hours catching on to trains, until his father caught him. Fearing the parental wrath, he foolishly ran away from home. He got as far as Memphis, Tenn. Then, realizing the anxiety that he must be causing his parents, he returned.

Young Beery secured a job as a wiper in a round house. Then, through his brother William, who was a press agent for a circus, he went with Ringling Brothers as an elephant trainer.

Meets Gloria Swanson

Wallace, ambitious to earn more money, decided to "cash in" on the despised music lessons he had been forced to take at home. Going to New York, he got a chorus job in the same musical comedy company with his brother, Noah. He made such rapid progress that overnight he replaced Raymond Hitchcock as the star of "The Yankee Tourist." Later he toured the country at the head of a Henry W. Savage company.

Beery soon received an offer to go into motion pictures at the Essanay Studios. It was there that he met Gloria Swanson, who later became his wife. He learned so much about the business that he was made the director of Francis X. Bushman and other stars in the pictures of that experimental period.

When Essanay decided to open a studio at Niles, California, it sent Beery out as its manager. He liked giving people jobs, but hated discharging them, so he gave up his position and went to Hollywood, where he again became a comedian, this time in Keystone Comedies.

First "Heavy" in 1917

Beery's first "heavy" role was with Hobart Bosworth in "Behind the Door," made in 1917. Then he conceived the idea of combining menace with humor, thus creating the type of characterization which was to speed him on to fame. He continued with "The Four Horsemen," "The Three Musketeers," "Richard the Lion-Hearted," "Robin Hood," "The Sea Hawk," "The Lost World," "The Love Burglar," "Round-Up," "Old Ironsides," "The Pony Express," and other productions of the silent days.

He made his return to comedy as co-star with Raymond Hatton in "We're in the Navy Now," "Fireman Save My Child" and others. Then he resumed his present type of characterization.

Becomes Great Attraction

The Metro-Goldwyn-Mayer star rose to his present eminence on the screen through such outstanding pictures as "The Big House," "Min and Bill," "The Champ," "Hell Divers," and "Grand Hotel," in a wholly new type of role—as the Teutonic industrialist, Preysing, and then the German wrestler in "Flesh."

Beery has been developed into one of the greatest box-office attractions of today. Other pictures which helped to shape his career were "The Secret Six," "Way of a Sailor," "A Lady's Morals," "Dinner at Eight," "Tugboat Annie," with Marie Dressler. After an extended European tour he appeared in "Viva Villa," "Treasure Island," "West Point of the Air," "O'Shaughnessy's Boy," "Ah, Wilderness!", 'A Message to Garcia," "Old Hutch," and "Good Old Soak." Following that he starred in "Bad Man of Brimstone."

JOAN CRAWFORD

ONE of the screen's most glamorous ladies, Joan Crawford, was born in San Antonio, Texas, on March 23. She was baptized Lucille LeSeuer Cassin.

Her father, Henry Cassin, was a theater owner, and her mother Anna LeSeuer Cassin, a housewife. When Joan was an infant the family moved to Lawton, Oklahoma.

Joan was bitten by the "stage fever" bug when she was very young. She continually spent her time in her father's theater and practiced steadily at dancing.

In these days she received the first, and she considers the most important part of her education, watching rehearsals, learning to dance, falling in love with the glamour of grease paint and footlights.

Worked in Store

She was five when her parents separated and she was taken to Kansas City with her mother. She attended first a convent then a private school, working for her board and room when she grew strong enough.

It was a dreary life and she hated it. She remembered the excitement of the theatre. She left school and went to work in a Kansas City department store, collecting a suitable wardrobe, saving money as best she could for railroad fare.

Thus, at a time when most girls are preoccupied with hair ribbons and high school dates, Joan convinced a theatrical agent she could dance, and shortly afterward made her debut in the chorus of a Chicago revue.

From Chicago, a few months later, she went to New York, then the Mecca of the show world, to play in "Innocent Eyes," "The Passing Show" and the Winter Garden show for the Shuberts.

She was seen there by Harry Rapf, Metro-Goldwyn-Mayer producer, and sent to Hollywood under contract. The rest is history.

Extra in Her First

She was an extra in her first picture, "Pretty Ladies." In "Old Clothes," her second, she won a small but important role, her first dramatic work. Followed a string of films providing parts of varying length and power, each bringing experience.

They were: "The Understanding Heart," "The Taxi Dancer," "Winners of the Wilderness," "The Unknown," "Spring Fever," "West Point," "Dream of Love," "The Duke Steps Out," "Hollywood Revue of 1929," and "Sally, Irene and Mary."

Then came "Our Dancing Daughters," and with it stardom. Meantime she changed her name from Lucille LeSeuer to Joan Crawford, the studio's choice of names submitted in a magazine contest.

Joan Crawford is one of the most sincere, hard-working stars any studio has known. No sooner had she become established as a great personality than she was determined to go further by virtue of great acting.

Personal Tastes Simple

Her personal tastes are well known. She likes blue and white. She prefers simple, comfortable clothes off-screen. She is seldom seen in public.

Since her stardom her pictures include "Our Modern Maidens," "Untamed," "Montana Moon," "Our Blushing Brides," "Paid," "Dance, Fools, Dance," "Laughing Sinners," "Possessed," "Grand Hotel," "Today We Live," 'Dancing Lady," "Sadie McKee," "Chained," "Forsaking All Others," "No More Ladies," "I Live My Life," "The Gorgeous Hussy," "Love On the Run," "The Last of Mrs. Cheyney" and "The Bride Wore Red."

N E L S O N E D D Y

NELSON EDDY is a three-way success. Starting as a boy soprano in a church choir, he has worked his way to stardom on the concert stage, screen and radio.

Eddy, a direct descendant of President Martin Van Buren, was born in Providence, R. I., the son of Mr. and Mrs. William Darius Eddy. His father is an inventor and both his parents are known as excellent singers.

He was educated at Rhode Island Normal School. His education was completed in night school and from correspondence courses.

Eddy, who had sung practically all his life, secured his first job with the Mott Iron Works as a telephone operator, but soon moved over to the Philadelphia Press, where he was reporter, copy reader and even artist for five years.

Concentrated on Singing

During his years at the Press, Eddy was concentrating on his singing career and learned operatic arias from phonograph records. His first teacher was David Bispham and he also was taught by William V. Villonat and Dr. Edouarde Lippe.

Eddy's theatrical career started in 1922 with his appearance in "The Marriage Tax," a society show. From then on success came rapidly.

Within a few months he was singing leading roles for the Savoy Opera Company. He then sang for the Philadelphia Operatic Society and later the Philadelphia Civic Opera.

Motion picture recognition came suddenly and unexpectedly. Eddy was called upon one night to substitute for a noted operatic star in a Los Angeles concert and completely swept the audience off its feet, taking fourteen encores.

Musical Trend Off

Within a week he had been signed to a long term contract by M-G-M and immediately was placed in "Dancing Lady."

And then in that perverse way, typical of Hollywood, the trend swung away from musical comedy pictures.

"I didn't believe it at first," declares Eddy.

"I kept waiting for something to happen, but nothing did. At first I wanted to knock on the doors of the executives and demand to know why I had been sidetracked. They

weren't making musical pictures, of course. But was that any reason I couldn't do a job of acting?

"When I finally went to see Louis B. Mayer, I pleaded with him to allow me to break my contract. But he refused flatly. Instead of letting me go he gave me some of the best advice I had ever received about pictures in general. After my talk with him I was greatly encouraged, and I left his office with the assurance that I'd have my big chance when the right picture came along."

Goes on Concert Tour

From the day of his talk with Mr. Mayer, Nelson Eddy refused to be "forgotten." He was permitted to go on a concert tour. Returning, he sang a musical number in "Student Tour." From the moment that picture was previewed, people started talking about Nelson Eddy.

Then the "right" picture did come along, and Mayer kept his promise to Eddy, casting him opposite Jeanette MacDonald in "Naughty Marietta," and Eddy became a screen sensation overnight.

Then he made "Rose-Marie," and "Maytime," again co-starred with Jeanette MacDonald. He followed this with "Rosalie," opposite Eleanor Powell.

C L A R K G A B L E

IT was a devious route that Clark Gable travelled to reach recognition and stardom in motion pictures.

The son of William Gable, a contractor, Clark was born in Cadiz, Ohio, on February 1. When he was eight, his family moved to Hopedale, Ohio, where he was educated, graduating from the Hopedale High School.

Securing a job as timekeeper in a rubber factory, Gable attended the University of Akron night school with the intention of becoming a doctor. One evening, however, he watched a stock company performance from back stage — and from then on was determined to be an actor.

Went "Barnstorming"

He was given a job as "super" with the company, but soon left to join his father in the Oklahoma oil fields. Gable soon was back on the stage, "barnstorming" across the country with a traveling road show.

His next stop was Portland, Ore., where the company broke up and he took a temporary job with an engineering gang. After that he worked in the advertising department of the Portland Oregonian and later with the local telephone company.

After saving his money, Clark finally reached Hollywood, only to hit the road again with Jane Cowl in "Romeo and Juliet." One stage engagement led to another and inside of a year he was playing featured roles on Broadway.

Discovered for Films

Louis Macloon sent for him to come west and play "Killer Mears" in "The Last Mile." Lionel Barrymore, then a director, saw the play and induced the young actor to take a screen test at M-G-M.

His first role was in "The Painted Desert," and then M-G-M cast him in "The Easiest Way." From then on Gable climbed fast.

He played the gangster in "Dance, Fools, Dance," and set all filmdom talking. Then came the role of the reporter in "The Secret Six," "Laughing Sinners," and "Sporting Blood," all of which created fresh interest in this "new" type.

As the gambler in "A Free Soul" he scored heavily. As "Steve" in "Hell Divers" he was a sensation. He played opposite Garbo in "Susan Lennox, Her Fall and Rise," in "Possessed," "Polly of the Circus," "Strange Interlude," in "No Man of Her Own"; with Helen Hayes in "The White Sister"; in

"Dancing Lady," "It Happened One Night," "Men in White," "Manhattan Melodrama"; "Chained," with Joan Crawford; "Forsaking All Others," with Crawford and Montgomery, and "After Office Hours," with Constance Bennett.

Star of Many Films

He has since starred in "Call of the Wild," "China Seas," with Jean Harlow and Wallace Beery, followed by the smash hit, "Mutiny On the Bounty," with Charles Laughton and Franchot Tone;; "Wife vs. Secretary," with Jean Harlow and Myrna Loy, and "San Francisco," with Spencer Tracy and Jeanette MacDonald. Then came "Cain and Mabel," with Marion Davies; "Love On the Run," with Joan Crawford; "Parnell," with Myrna Loy, and "Saratoga," with Jean Harlow.

Gable's most recent production is "Test Pilot," in which he appears with Myrna Loy and Spencer Tracy.

Gable is six feet one inch tall, weighs 190 pounds, has dark brown hair and gray eyes.

With a few friends, and often alone, he goes into the mountains whenever he finds the time. He plays a fair game of bridge, but doesn't care for it; smokes tobacco that costs ten cents a can; loves dogs and horses; shoots a good game of golf and spends hours listening to the police broadcasts.

G R E T A G A R B O

GRETA GARBO, the tall, slim Swedish girl who has become one of the most glamorous personalities of the screen, was born in Stockholm, Sweden, on September 18.

She lived with her brother, who also followed an histrionic career, and sister at her old home in Stockholm until she was fourteen years old, when her father died, leaving the family penniless.

Garbo is five feet six inches tall. She has golden hair, light blue eyes and very fair skin. Even when she was very young, she had the ambition to become a great actress.

She is the daughter of Sven Gustafsson, a small merchant of Stockholm, and her real name is Greta Gustafsson.

Her old home at Stockholm was at 32 Blekengegaten Street.

For a time, after the death of her father, Greta worked in the hat department of the Bergstrom department store.

First Film Was Comedy

It was but a quirk of circumstance that made the advertising manager of the store accidentally use her as a hat model one day. Her appearances in ads won her a job in an advertising film made by Captain Ring.

Eric Petschker, a Swedish comedy director, who saw the film, gave her a test.

Her first picture was "Erick, the Tramp," a comedy. This picture brought her to the attention of Mauritz Stiller, then the greatest director in Sweden.

Previous to her first work with him, however, she did "Hermione" in Shakespeare's "A Winter's Tale," and played in Schnitzler's "Farewell Supper," and other stage parts.

It was Stiller who changed Greta's name to Garbo. Her first role with Stiller was Countess Elizabeth Dolina in "The Atonement of Gosta Berling." The picture won a Nobel Prize, and Greta, then only sixteen, won acclaim and contracts for both herself and Stiller at Metro-Goldwyn-Mayer.

Fame Frightened Her

When she first landed in the United States, Garbo did not understand a word of English, and her only friend was Stiller. When he returned to Sweden, Garbo was left alone in America with a fame that was growing so large that it began to frighten her.

Her first American role was in "The Torrent." It was an immediate success, and

was followed by "The Temptress," directed by Fred Niblo; "Flesh and the Devil," a Clarence Brown picture with John Gilbert; "Love," and "Divine Woman." Other silent vehicles include "Wild Orchids," "The Kiss," "The Mysterious Lady," "The Single Standard" and "Woman of Affairs."

Greater Success Follows

When the talkies came in, most people thought that the career of the magnetic Swedish star was over. But with the release of "Anna Christie," her first picture in the new medium, even greater success was assured. Her other talking pictures include: "Romance," "Inspiration," "Susan Lennox, Her Fall and Rise," "Mata Hari," "Grand Hotel," "Queen Christina," "The Painted Veil," and Tolstoy's "Anna Karenina." After "Anna Karenina," she sailed for Sweden to spend a year with her family. She returned to play in "Camille," with Robert Taylor, which was followed by "Conquest," with Charles Boyer.

Garbo has a passion for privacy, and will not permit people to watch her work at any time. She is naturally shy and timid, and strangers startle her. It is this inherent desire for privacy that has created the impression that she does not like society.

GLADYS GEORGE

GLADYS GEORGE was born in Hatton, Maine, on September 13. Her parents were both theatrical people, her father being Sir Arthur Clare, famous Shakespearean actor, and her mother a leading woman.

On December 16, 1933, she married Edward H. Fowler, wealthy paper manufacturer, in New York. Miss George had planned on being married on the 13th of the month, as she considers 13 her lucky number, but her theatrical work prevented it. The Fowlers separated and Miss George is now the wife of Leonard Penn.

Miss George was educated in Boston public schools for her grade work, and the rest of her education was received from tutoring. This was necessary because her parents were traveling all over the country playing everything from vaudeville to Shakespearean drama. Gladys became a child actress, and played right along with her parents. By the time she was fifteen years old she had been in every state in the Union, and played in all of them.

Only One Ambition

She has had only one ambition in her life —to become a star. This was fulfilled when she played the leading part in "Queer People" on Broadway, and also had the best part in "Milky Way"—both considered hits of the season. It was from her splendid work in this that she received a long-term contract with Metro-Goldwyn-Mayer.

As a child Gladys never played with children. She was never in one place long enough to really know any very well. She passed her "play time" singing and dancing, which helped her greatly in making a success in musical comedy.

Gladys never took a dancing or singing lesson until after she was 15 years old. At that time she became one of the original six girls in "The Betrothal" with Isadora Duncan.

Played With Charles Ray

In 1920 she decided to take a try at pictures. Her first was "Red Hot Dollars," with Charles Ray as star. During her short stay in Hollywood she was severely burned and had to give up her career for a year. Upon recovery, she returned to the stage. Later she returned to Hollywood under contract to M-G-M and made "Straight Is the Way." She scored a tremendous hit in 1936 with

"Valiant Is the Word for Carrie," and later in "They Gave Him a Gun" with Spencer Tracy and Franchot Tone. Her latest picture is "Madame X."

Miss George is five feet three inches tall, weighs 115 pounds, and has blonde hair, and hazel eyes. Her sense of humor and perfect frankness are two of her greatest charms.

Swimming and riding are her favorite outdoor sports. She prides herself on her culinary ability. Her favorite flowers are orchids; Dickens is her favorite classical author and she also enjoys reading Walpole, Galsworthy and Shaw. Noel Coward is her favorite playwright.

Is a Home Body

Her father was for four years with Sir Henry Irving's Shakespearean troupe. He is an Oxford graduate, and has the distinction of having been knighted by Queen Victoria.

It is probable that no other actress in Hollywood stays as close to home as Miss George. She is never seen at the cinema capital's so-called night spots and, in fact, seldom even goes to restaurants for dinner. She explains her desire to stay in her own home by the fact that during her entire lifetime she seldom ever had a place she could call home as all her time was spent in the theatrical world.

H E L E N H A Y E S

HELEN HAYES an actress at the age of six because she liked orange cake!

Born Helen Hayes Brown in Washington, D. C., October 10, the mite of a girl of whom critics came to speak in the same breath with Sarah Bernhardt and Duse, was an amateur child "discovery."

Needing a child actress, a Washington theatre manager induced her mother and father, a government employee, to let her accept a role. Helen liked the cake the role required her to eat, the audience liked her, and she became a local celebrity, playing all summer with growing success. During the winter she attended the Convent of the Sacred Heart and the following summer was starred in "Little Lord Fauntleroy" and other children's plays.

Mentor Is Lew Fields

Mrs. Brown engaged private tutors to teach her dancing and music. The mother's pride in her beautiful child outweighed the father's objections to the stage and Helen definitely was launched on a career that brought Broadway acclaim and, later, the highest honor in motion pictures—an Academy of Motion Picture Arts and Sciences award for her performance in Metro-Goldwyn-Mayer's "The Sin of Madelon Claudet."

Lew Fields, of Weber and Fields, gave Helen her first big opportunity. He asked that she "look him up" in New York. Accompanied by her mother, Helen went there within a few months and was cast in Fields' summer revue, doing impersonations and pantomime. Child actresses were novel, and Helen was featured on Broadway for four summers—from 8 to 12 years of age.

From 12 to 14—her "awkward" years—she retired in favor of public school. When she was just 14, the great John Drew, uncle of Ethel, John and Lionel Barrymore, cast her as ingenue in "The Prodigal Husband." Increasingly important roles followed, including "Clarence," with Alfred Lunt and Lynn Fontane; "Pollyanna," and "To the Ladies."

Wedded to Playwright

Stardom came in "Babs, the Sub-Deb," "Quarantined," "Dancing Mothers," and "Caesar and Cleopatra." It was while rehearsing "Cleopatra" that she met and married Charles MacArthur, Chicago newspaperman and playwright, who won her heart with a bag of peanuts and a "pretty speech" that he "wished they were emeralds."

Afterwards she starred for 60 weeks in

"What Every Woman Knows." During the run of "Coquette," baby Mary MacArthur was born. A judge, in excusing the actress for breaking her contract, ruled the birth "an act of God." Upon recovery she made a brief appearance in "Mr. Gilhooley."

Until this time, Miss Hayes had refused all screen offers because of her love for the stage. Finally, Metro-Goldwyn-Mayer induced her to sign a long-term contract, now made more attractive by a desire to rear her young daughter in California sunshine.

Wins Academy Award

Her first picture, "The Sin of Madelon Claudet," won the Academy Award. Since, she has starred in "Farewell to Arms," "Arrowsmith," "The Son-Daughter," with Ramon Novarro; "The White Sister," co-starring Clark Gable; "Night Flight," and "Another Language."

Following a sensational stage success in "Mary, Queen of Scots," in New York, Miss Hayes returned to Metro-Goldwyn-Mayer to play in "Vanessa: Her Love Story." After that came her phenomenal run on Broadway in "Victoria Regina."

Miss Hayes is five feet tall, weighs 100 pounds, has brown hair and blue eyes. She likes to read, swim, play bridge and backgammon. And she still likes orange cake.

CHARLES LAUGHTON

CHARLES LAUGHTON'S parents balefully warned that "if he didn't watch his step he'd end up on the stage," and then watched him step blithely from hotel-keeper to world acclaim as a motion picture star.

His father and grandfather had been innkeepers in Scarborough, England, where Laughton was born July 1, elder of three sons.

Laughton attended Miss Saunders' Academy for Young Ladies until he kissed one of the girls and was transferred to Mr. Wheatler's School for Boys. Growing pious, he slept one night in the bishop's room to absolve himself of a fancied evil, and the bishop contracted Charles' incipient measles.

Childhood playmates taunted him because he was fat, so Charles spent much time reading and watching black-face minstrels. He made his initial stage appearance at a cricket festival.

Works at Claridge's

At 11 he failed in the nomination examinations for entrance into the British navy. At 16 he entered Stoneyhurst College, Lancastershire, where he studied Shakespeare and Julius Caesar assiduously, and appeared in school plays.

Graduating, he got a job at Claridge's, smart London hotel. Two years later the war broke out and he enlisted as a private in the 24th Division, 7th Northamptonshires.

The war shattered his nerves and after the Armistice he worked five years in his father's Scarborough hotel, recuperating in the quiet surroundings.

A brother wanted to enter the hotel business, so Laughton "dumped the hostelry in his lap" and went to London to join the Academy of Dramatic Arts against the wishes of his parents.

He studied under Madame Komisarjevsky, famous French instructor. The first year he participated in several professional plays. He won a part in "Liliom" in London's smart West Side. That success led to "The Greater Love," "Angela," "Medea, "The Happy Husband," "Paul I," "The Man With Red Hair," "The Making of an Immortal," "Silver Tassie," and "Alibi."

Wins Fame in Hollywood

He emerged a star and was offered film contracts but turned them down because of undesired five-year option clauses. "On the

Spot," a great hit, followed, and then "Payment Deferred," which took him to New York, where he appeared in "Fatal Alibi." He took a London vacation but finally capitulated to make six motion pictures in Hollywood—"The Devil and the Deep," "Sign of the Cross," "Island of Lost Souls," "If I had a Million," "White Woman," "The Old Dark House," then "Payment Deferred," this last for Metro-Goldwyn-Mayer.

Laughton returned to Europe and starred in "The Private Life of Henry the Eighth," made by Alexander Korda, English producer.

Triumphs in "Barretts"

The picture electrified the film world. Laughton won the Academy of Motion Picture Arts and Sciences award for his performance. Refusing a deluge of movie offers, he returned to the English stage for six months. Finally, he asked Louis B. Mayer for the role of the father in Metro-Goldwyn-Mayer's "The Barretts of Wimpole Street." His performance created a sensation and he was signed to an M-G-M contract.

He scored tremendous hits in "Ruggles of Red Gap," "Les Miserables," and one of the greatest triumphs of his career as Captain Bligh in M-G-M's "Mutiny on the Bounty."

M Y R N A L O Y

RANCHES in Montana were the childhood playgrounds of Myrna Loy. Miss Loy, a protege of the late Rudolph Valentino and his wife, was destined to be a sculptress. Instead, today she is one of the stars of the Metro-Goldwyn-Mayer Studios.

The actress was born in Helena, Montana, where her father operated large range properties. Her birthday is August 2.

When of high school age her parents brought her to Los Angeles, where she attended the Westlake School for Girls and later an art school. Her ability as a sculptress attracted the attention of Valentino and resulted in her playing a bit in "What Price Beauty," which Mrs. Valentino produced with Nita Naldi as the star.

Debut as Dancer

This was followed by other small roles that steadily grew more important. She appeared publicly as a dancer also, and for a time taught dancing in a small dramatic school, not 400 feet from the Metro-Goldwyn-Mayer Studios, where she is now under contract.

Her first leading role was in "Renegades," with Warner Baxter, followed by "Devil to Pay" and others. In "Transatlantic" she proved a sensation and followed with "Emma," in which she appeared with the late Marie Dressler for Metro-Goldwyn-Mayer. Placed under contract, she has since appeared in "The Wet Parade," "Vanity Fair," "Thirteen Women," "The Barbarian," with Ramon Novarro, "When Ladies Meet," with Robert Montgomery and Ann Harding; "Night Flight," "The Prizefighter and the Lady," "Penthouse," "Men in White," "The Thin Man," "Manhattan Melodrama," "Stamboul Quest" and "Evelyn Prentice."

Takes Trip to Europe

Following the completion of "Broadway Bill," for which she was loaned to Columbia, Miss Loy left for her first trip to Europe—a trip which was also remarkable, for it took her east of the Rocky Mountains for the first time in her life.

After an enjoyable tour of many of Europe's ancient shrines and cities, Miss Loy again returned to Hollywood and Metro-Goldwyn-Mayer, where she was cast at once opposite Spencer Tracy in "Whipsaw," followed by "Wife vs. Secretary," with Clark Gable and Jean Harlow, and as Billie Burke in "The Great Ziegfield," which reunited her with William Powell, as husband and wife on the screen, for the fourth time. At the completion of this role she started work immediately

opposite Robert Montgomery in "Petticoat Fever." Following this role she was loaned to Twentieth Century-Fox to co-star with Warner Baxter in "To Mary, with Love." Her next was "Libeled Lady," with Jean Harlow, William Powell and Spencer Tracy, then "After the Thin Man," with William Powell, "Parnell," with Clark Gable, and with William Powell in "Double Wedding." Her next is "Test Pilot."

Hobbies Artistic

Miss Loy is five feet five inches tall, with dark hair and eyes and weighs 125 pounds. She loves dancing, collects paintings and sculptures, swims, plays tennis and rides. Her brother, David, and her mother live near her in Beverly Hills.

Miss Loy likes to read history and biography, and plays the piano. Her real name is Myrna Williams Hornblow, the last name being added when she became the bride of Arthur Hornblow, Jr., motion picture producer.

The Hornblows live in a charming honeymoon house patterned after a Bavarian farm home. An inveterate "collector," Myrna says she would mortgage it for old prints, water colors, antiques, brasses and porcelains.

Myrna swims, wears gay pajamas and likes to spin her car around corners on two wheels.

JEANETTE MacDONALD

JEANETTE, the youngest of Daniel and Anna MacDonald's three talented daughters, was born in Philadelphia, Pennsylvania on June 18.

As early as she was able to think about anything, Jeanette thought only of being a singer, and perhaps a dancer. Both of her sisters were talented musicians.

The MacDonald family lived in a red brick house at 5123 Arch Street in Philadelphia. The father was a contracting builder, who later drifted into Philadelphia political circles. Jeanette attended the Philadelphia public schools and Al White's dancing school.

Appealed to Wayburn

When Jeanette was about ten years old, her sister Elsie ran away from boarding school to be married, thus giving up a promising musical career. Shortly after, Blossom, the other sister, received an offer to go to New York to dance in a real revue.

When she was fourteen, Jeanette's father took her to New York with him on a business trip. Jeanette went to the theatre with Blossom, who was dancing at the time with Ned Wayburn's Demi-Tasse Revue at the Capitol Theater. Blossom introduced her to Wayburn, who was immediately impressed with the graceful, slim, red-headed girl. At first Jeanette's father wouldn't hear of her going on the stage. But Wayburn finally persuaded him to permit her a two weeks' try-out in his revue.

Gives Up School

When the two weeks were up, Jeanette gave up school and began the serious business of a stage career, and her family moved to New York, so that she might have a home there.

When she graduated from the Wayburn revues she played a small part in "Irene." From "Irene" she went to "Tangerine," understudying the leading feminine players.

An agent offered her a featured role in a Greenwich Village production, "Fantastic Fricassee." It wasn't much of a part, but Jeanette grabbed at the chance. Zelda Sears, the playwright, and her husband, the managing director for Henry W. Savage, saw the show and noticed Jeanette. They sent for her and a short time later she signed a contract with Savage. She appeared in minor parts in "The Magic Ring" and "Tiptoes," then was given her first prima donna role in "Sunny Days." In "Yes, Yes, Yvette" and "Angela" she was advanced to the rank of co-star.

In 1929 Ernest Lubitsch was looking for a leading woman for "The Love Parade" and sent for Jeanette. So she said goodbye to the New York stage and with a role opposite Maurice Chevalier and a two-year contract, she came to California.

Jeanette has appeared in many films since "The Love Parade," including "The Vagabond King," "Let's Go Native," "The Lottery Bride," "Monte Carlo," "Oh, for a Man," "Don't Bet on Women," "Annabelle's Affairs," "One Hour With You" and "Love Me Tonight."

After she had finished "Love Me Tonight," Jeanette went on a long concert tour through Europe. On her return she signed a new contract with Metro-Goldwyn-Mayer Studios and returned to California to play opposite Ramon Novarro in "The Cat and the Fiddle." Her next picture with M-G-M was with Maurice Chevalier in "The Merry Widow," then "Naughty Marietta" and "Rose-Marie," with Nelson Eddy as her co-star in both. Following she co-starred with Clark Gable in "San Francisco," in "Maytime," with Nelson Eddy, and in "The Firefly," with Allan Jones and Warren William. Her real name is Jeanette MacDonald Raymond, the last name being added when she became the bride of Gene Raymond, moving picture star.

MARX BROTHERS

As the five Marx brothers grew up, their mother, Mrs. Samuel Marx, trained them for the stage. Chico, the oldest, started piano lessons at an early age. He became an excellent pianist and worked first in motion picture houses. Harpo, next in age, also started piano lessons with Chico as his tutor. He learned two tunes and they were his entire repertoire.

Chico searched diligently for jobs for Harpo. Since they resembled twins, Chico would answer "pianist wanted" ads and get the job. Next day, Harpo would take the job in Chico's place. About this time, Chico left home and toured the country, earning his way via the piano. Harpo lost so many jobs that he became a bell hop at the Hotel Plaza, New York.

Groucho a Grocery Boy

Meanwhile, Groucho was developing a good singing voice and an educated toe for tap dancing. He got his first job with one of Gus Edwards' musical shows. Then he got a job with the LeRoy Trio, impersonating a girl with his soprano voice. Work got scarce, so Groucho started driving a grocery wagon in Colorado.

Gummo, also, had developed a tenor voice and dancing ability. Mrs. Marx formed "The Three Nightingales," with Groucho, Gummo and a young girl. Harpo was added to the act and originated his famous pantomime routine.

In 1918 they wrote a show of their own, called "Mr. Green's Reception," and it flopped. War had been declared, so Harpo and Gummo enlisted. Harpo went overseas with the Seventh Regiment of New York, and Gummo remained in training camp at Great Lakes. Groucho and Chico went to the camps as entertainers.

While the Marx Brothers were touring the smaller theaters of the nation in many a type of act, most of which were musical and the best of which was "Fun in Hi Skule," Chico was earning a living as a pianist. Finally, he lost a job forcibly and, with nothing in view, joined his brothers in the act. He has never left them.

Zeppo Joins Act

At the end of the war, the Marx Brothers were reunited. Gummo, however, retired, and Zeppo, the youngest, took his place in the act. They played two years in "I'll Say She Is." Then followed such shows as "The

Cocoanuts," and "Animal Crackers." They made "The Cocoanuts" into a film in 1929 and their other pictures are "Animal Crackers," "Monkey Business," "Horse Feathers," "Duck Soup," "A Night at the Opera" and "A Day at the Races."

The Marx Brothers originated the idea of trying out their "gags" before audiences in key cities of the country before incorporating them into a picture.

All the Marx Brothers were born in New York City. Chico was born March 22, is five feet six inches tall weighs 135 pounds, has brown eyes and hair. Harpo was born November 23, weighs 140 pounds, is five feet seven inches tall, has brown hair and eyes. Groucho was born October 21, weighs 155 pounds, is five feet eight inches tall, and has brown eyes and black hair.

All Are Married

All the brothers are now married. Chico married Betty Karp, Brooklyn girl, twenty years ago; they have a daughter, Maxine, 19. Groucho was married to Ruth Johnson, featured dancer in their act, sixteen years ago; they have a son, Arthur, 16, and a daughter, Miriam, 9. Harpo was married only last September for the first time; his wife is Susan Fleming, actress. Gummo and Zeppo, both married, serve as agents.

ROBERT MONTGOMERY

ROBERT MONTGOMERY, whose breezy, likable personality skyrocketed him to cinema heights in less than eleven months, was born in Beacon, New York, on May 21. He is the son of Henry Montgomery, vice-president of the New York Rubber Company, and Mary Wead Bernard.

Montgomery's early years were spent in a comfortable semi-country home near New York. There were tutors and exclusive places for his early training. His prep-school education was received at the fashionable Pawling School for Boys at Pawling, N. Y. He was sent to England, France, Switzerland and Germany to complete his education.

With the sudden death of his father, when Bob was about sixteen, the family realized that their fortune had vanished. Robert and his brother had to find work immediately and landed jobs as mechanics' helpers on a railroad.

Deckhand on Tanker

About four months later, Robert secured a job as deckhand on the Standard Oil tanker "Caddo," which cruised to the Pacific Ocean, as far as San Pedro. Upon his return to New York, Montgomery roomed with Steve Janney, a young man who was trying to get into the show business as a playwright.

Janney got Montgomery a chance to do seven "bits" in a Faversham show, "Mask in the Face," for $5 each, or $35.

Following this he became affiliated with a stock company in Rochester. He remained there seventy-two weeks, playing seventy characters, mostly old men.

Some of his earlier stage plays include: "Arleen O'Dare," "One of the Family," "Dawn," and "Garden of Eden."

Didn't Like Pictures

After scoring a hit in the Edgar Selwyn production, "Possession," Montgomery was offered a contract to come West to play the lead opposite Vilma Banky in "This Is Heaven." The contract was finally canceled because he didn't think that he would like silent pictures. He was finally won over by the "talkies."

Montgomery's first talkie appearance under a Metro-Goldwyn-Mayer contract was in "So This Is College," directed by Sam Wood. Then he was placed in a series of productions, one right after another, including: "Three Live Ghosts," "Their Own Desire," starring Norma Shearer; "War Nurse," "Inspiration," starring Greta Garbo; "The Easiest Way," starring Constance Bennett; "Free 'n Easy," "Love in the Rough" and "Our Blushing Brides," starring Joan Crawford.

"Shipmates" Brings Stardom

With his performance in "Shipmates," Montgomery was elevated to stardom. His first stellar picture was "Man in Possession." Other appearances, either individual or co-starred, include: "Private Lives," with Norma Shearer; "The Truth Game," "Letty Lynton," with Joan Crawford; "Blondie of the Follies," with Marion Davies; "Made on Broadway," "Hell Below," "When Ladies Meet," with Ann Harding; "Another Language," with Helen Hayes; "Night Flight," "Fugitive Lovers," "Mystery of Mr. X," "Riptide," with Norma Shearer, and "Hide Out." Later films were "Vanessa: Her Love Story," "Forsaking All Others" and "Biography of a Bachelor Girl."

After making "No More Ladies," as co-star with Joan Crawford, he and his wife left for a tour of Europe and upon their return he was co-starred with Myrna Loy in "Petticoat Fever," and then starred in "Trouble for Two," with Rosalind Russell as his leading woman. His next was "Piccadilly Jim," with Madge Evans, and then came "The Last of Mrs. Cheyney," with Joan Crawford and William Powell, "Night Must Fall," and "Live, Love and Learn," both with Rosalind Russell.

ELEANOR POWELL

ELEANOR POWELL won the title of "The World's Greatest Female Tap Dancer" by winning the championship award of the Dancing Masters of America.

Eleanor was born in Springfield, Mass., on November 21. When she was six, her mother sent her to dancing school with the hope that she might lose some of her self-consciousness. When she was thirteen, Gus Edwards saw her doing an acrobatic dance on the sand at Atlantic City. He gave her a job dancing at the Ritz Grill.

Expert at Sixteen

At sixteen, she was such an expert that her teacher advised her to go to New York. She couldn't get a job because she didn't know tap-dancing. She took lessons from Jack Donahue and soon got a job in "Follow Thru." In order, she next appeared in "Fine and Dandy," "Hot-Cha," "The Varieties," "Scandals" and "Crazy Quilt."

Miss Powell came to Hollywood to appear in a picture at another studio, but as she was preparing to return to Broadway, she was offered a test by Metro-Goldwyn-Mayer for a dancing bit in "Broadway Melody of 1936." When Louis B. Mayer saw her test, he assigned her the leading role.

Jumped to Stardom

Mayer advised her how to improve her make-up, how to change her hairdress. He supervised the building of sets to fit her personality, advised how to photograph her and gown her — and Eleanor Powell emerged a full-fledged star overnight.

After her triumph in "Broadway Melody of 1936" she returned to the New York stage to star in the production of "At Home Abroad," and returned to star in the films, "Born to Dance" and "Broadway Melody of 1938."

Her latest is "Rosalie," opposite Nelson Eddy.

Miss Powell will make her permanent home in Hollywood. She has a home in Beverly Hills, and a ranch in San Fernando Valley. Before starting "Broadway Melody of 1937" she returned to New York to get her grandparents and to close her Westchester home.

Her household includes her mother, grandparents, Cocker spaniel and pet canary. Of course, the canary is called "Tapper."

Creates Own Dances

She is considered the hardest working girl in Hollywood, in that she not only dances, but acts and sings as well in her pictures.

Three months before production is scheduled to begin, Eleanor is hard at work on her routines and songs. She claims that dances are easy to learn but difficult to create, and takes more pride in the fact that she creates all of her own steps than the fact that she is the "World's Greatest Feminine Tap Dancer."

She has always been a great lover of sports. Her favorite was horseback riding, but was so risky that she has taken up swimming instead. She has already won several medals in aquatic sports.

She likes to wear tailored suits and slacks. At home, she likes to make hooked rugs and work in the garden — and she's an excellent cook.

She believes in good luck pieces and carries a solid gold elephant. She also follows a horoscope which her mother had cast for her.

Eleanor is five feet five and one-fourth inches tall, weighs 122 pounds, and has blue eyes and chestnut hair.

Eleanor's dancing leaves little time for social activities. A homebody anyway, she originates most of her dance steps at home, letting her mother name them, instead of going out nights. As to men, she'll admit, however, she prefers Latins.

WILLIAM POWELL

WILLIAM POWELL was born in Pittsburgh on July 29. His family was moderately well off and his father was a public accountant.

When Powell was ten years old, the family moved to Allegheny, and at an early age he attended the Sixth Ward School.

Then the Powell family moved to Kansas City, where young Powell attended the Central Union High School and played Captain Jack Absolute in "The Rivals," a school production.

Until then, he had aspired to enroll at Kansas University for a course in law. But after the praise he received for his first amateur stage performance, he shocked his parents by announcing he was going on the stage instead.

He wanted to go to the American Academy of Dramatic Arts in New York, but the tuition was $400 a year. To earn the tuition fee, he went to work for the Home Telephone Company in Kansas City at $50 a month.

Finally Gets Bit

The telephone salaries came in too slowly, so Powell wrote a 23-page letter to a wealthy aunt in Pennsylvania, asking for a $1411 loan for two terms and living expenses. She sent him $700. He quit his telephone job, started for New York—and, incidentally, it took 13 years to repay the loan.

At the end of his term at the American Academy of Dramatic Arts, Powell was given a bit in "The Ne'er-Do-Well" at $40 a week. When the show closed he was broke—and stayed broke until the Spring of 1913, when he was given a more important role in "Within the Law." The play ran two years. Subsequently, he played it in stock in Pittsburgh, Portland, Buffalo and Boston.

In 1918 he appeared with Leo Ditrichstein in "The Judge Zelanea" and in "The King," but his first outstanding New York stage success was in "Spanish Love," produced in 1920.

First With Barrymore

His first picture role was with John Barrymore in "Sherlock Holmes," following a casual talk with Director Albert Parker in the Lambs Club. This was followed by early screen successes in "The Bright Shawl," "Romola," and with Marion Davies in "When Knighthood Was in Flower."

Other important pictures included "Beau Geste," "The Canary Murder Case," "The Benson Murder Case," "The Green Murder Case," "Street of Chance," "For the Defense,"

"Man of the World," and while under contract to Warner Brothers, "The Road to Singapore," "High Pressure," "The Jewel Robbery," "One-Way Passage," "Lawyer Man," "Private Detective 62," "The Kennel Murder Case," "Fashion Follies of 1935" and "The Key."

Becomes Free-Lance

Upon the expiration of his Warner Brothers contract, Powell decided to become a free-lance player. His first pictures were for Metro-Goldwyn-Mayer studios, "Manhattan Melodrama" and "The Thin Man," which ended his brief free-lance days. He was immediately signed on a long-term Metro-Goldwyn-Mayer contract, appearing in "Evelyn Prentice" and "Reckless." Then came "Escapade," which introduced Luise Rainer to the screen, and after that he was starred in "Rendezvous." He was the choice next to play the title role in "The Great Ziegfeld," co-starring Myrna Loy as Billie Burke, with Miss Rainer as Anna Held. His next was "Libeled Lady," with Jean Harlow, Myrna Loy and Spencer Tracy; "After the Thin Man," with Myrna Loy, and "The Last of Mrs. Cheyney," with Joan Crawford and Robert Montgomery. After completing this, Powell immediately started work on "The Emperor's Candlesticks," with Luise Rainer.

L U I S E R A I N E R

A SIXTEEN-YEAR-OLD girl, with no previous theatrical experience stepped on a bare stage for an audition. She spoke lines of a scene she had learned in half an hour. A day later, as the leading lady of the company's most important play of the season, she was started on a career that sent Luise Rainer flashing like a meteor across Europe's theaterdom.

Triumph followed triumph as the theatrical wonder child played in dramas of Shakespeare and Ibsen, Pirandello, and others, with Max Reinhardt's players in Vienna, and then burst forth as a star in her own right.

A Metro-Goldwyn-Mayer talent scout saw her on the stage in Vienna. Machinery was set in motion that resulted in a contract, and she was brought to the studios. Her first picture—for she never made one in Europe—was the Viennese romance, "Escapade," with William Powell.

Though a prodigy of the theatre, Luise did not come of theatrical parentage. Her father, Heinz Rainer, became a naturalized citizen, prior to returning to Europe to set up a business. Her mother, Emy Rainer, had never been behind the scenes of a theater.

Traveled While Child

During her childhood, Luise's family was wealthy. She had the advantages of the finest schools in Europe—eight in all—owing to the fact that her father had a passion for travel, and took his family with him wherever he went. As a child, Luise toured Switzerland, France, Austria and Italy. Although tremendously interested in music, art and modeling, Luise at the age of sixteen decided upon a theatrical career.

Max Reinhardt presented her, and Vienna accorded her an overnight triumph. She played mature roles in Deval's "Madamoiselle"; Dreiser's "American Tragedy"; Wasserman's "Lukardis"; Shakespeare's "Measure for Measure"; Jara's comedy, "Is Geraldine an Angel?"; Castonier's "The Sardine Fishers," and Pirandello's "Six Characters in Search of an Author." Vienna, Paris, London, all acclaimed her one of the greatest emotional actresses of the day.

Hit in "Escapade"

It was while playing in "Six Characters" that Luise was urged to come to Hollywood by M-G-M. She felt at least that she would like to try the new medium, so she accepted and signed a long-term contract.

After scoring a tremendous hit in "Escapade," she was assigned the role of Anna Held in "The Great Ziegfeld." This united her once more with William Powell and Director Robert Z. Leonard, and brought her into association with another star, Myrna Loy. Her performance in "Ziegfeld" won her the 1936 award of the Academy of Motion Picture Arts and Sciences. She then co-starred in "The Good Earth" with Paul Muni, which was followed by "The Emperor's Candlesticks," with William Powell, and "Big City," opposite Spencer Tracy. followed by "Double Wedding," opposite Miss Loy.

Lover of Music

Once in Hollywood, Luise studied English assiduously, augmenting her school-taught vocabulary. She first decided upon a house by the ocean, later moving to the hills of Brentwood with her two servants and her small dog, "Johnny."

Aside from the dramatic roles, on which she concentrates to the exclusion of all else, Luise is, personally, a brilliant, enthusiastic girl. She likes all kinds of music—and her tastes range from Beethoven symphonies to modern jazz. A talented dancer, Luise has taken a fancy to tap dancing.

Luise is now the wife of the distinguished dramatist, Clifford Odets.

N O R M A S H E A R E R

"YOU have to risk failure to achieve success."

Norma Shearer's career must have been guided by this motto. No star has played so great a variety of roles on the screen, or been so daring. She has had the courage to play both comedy or drama, virtuous or shady ladies of all ages.

No news to come out of Hollywood in years has been so welcomed as Miss Shearer's announcement that she would resume her screen career at Metro-Goldwyn-Mayer, where her unbroken list of successes, among them "A Free Soul," "Strange Interlude," "Smilin' Through," "The Barretts of Wimpole Street" and "Romeo and Juliet," have made her one of the screen's most valuable stars. She is a Motion Picture Academy award winner, and has been nominated for that honor many times since.

Two Pictures Scheduled

The first picture to be made by Miss Shearer under her new contract will be "Marie Antoinette," prepared for her by Irving G. Thalberg, and "Idiot's Delight," the Alfred Lunt-Lynn Fontanne play in which she will co-star with Clark Gable.

Miss Shearer was born, August 10, in Westmount, a suburb of Montreal, Canada. Her birthplace was 507 Grosvenor Avenue. She is one of a family of three. Her sister, Athole, is the wife of the film director, Howard Hawks. Her brother, Douglas, graduated from the Bell Laboratories to become chief recording engineer for Metro-Goldwyn-Mayer.

Her parents are Andrew and Edith Fisher Shearer, who gave their children the finest heritages of the English, Scotch and Irish races. Miss Shearer's people have been energetic leaders in the development of Montreal's cultural and industrial life. Her great-grandfather, James Shearer, left Caithness-Shire, Scotland, for Canada in 1843, settled in Montreal, and established the Shearer Construction Company. Her mother is of English descent and the granddaughter of a prominent Episcopal clergyman of Islington, Ontario.

Strike Financial Reverses

Miss Shearer's father was a prominent businessman and sportsman, president of the Shearer, Brown and Wills Lumber and Contracting Company. Financial reverses, an aftermath of the World War, made it necessary for Miss Shearer to make a living. So, at fourteen, she left school, and lured by the adventure and possibilities that New York offered, they sold the family piano, and she, her mother and sister set sail. Nine days after her arrival, Miss Shearer and her sister were selected for minor parts, a stroke of luck that did not last long.

Many months of uncertainty followed, when starvation was just around the corner. To keep body and soul together, she did everything from posing for artists to playing the piano in picture theatres. She finally got the opportunity to play a few important parts, and after three hectic years, the miracle happened, a ticket to Hollywood and a contract with Metro-Goldwyn-Mayer. Irving Thalberg was then general production manager. Although Miss Shearer claims it was love at first sight with her, it was three years before he showed any personal interest.

Their marriage, a year later, was one of the most colorful and romantic of Hollywood history. Working together, they proved that the careers of marriage and profession can be both happy and successful. Two leading figures in motion pictures, they shared in the making of many memorable pictures.

Mr. Thalberg's untimely death came when he had just given his greatest contributions to the motion picture industry, "Romeo and Juliet" and "The Good Earth."

ROBERT TAYLOR

A COLLEGE production of "Journey's End," seen by a studio executive, started Robert Taylor on a Hollywood career.

Taylor was born in Filley, Nebraska, August 5, the son of Dr. S. A. Brugh, a physician. Later the family moved to Beatrice, Nebraska, where the boy was educated in public schools.

He attended college at Doane, Nebraska, for two years and transferred to Pomona College, California, where, in addition to his outstanding work, he was a star tennis player.

After signing his studio contract, Taylor completed the remaining months of his college course and graduated with a Liberal Arts degree.

Taylor later became a little discouraged. decided he had no future in pictures and asked Louis B. Mayer, the studio head, for a release from his contract.

Counseled by "L. B."

Mayer delegated himself as personal counselor to Taylor. He advised him how to add personality to his wardrobe, how to invest his money and how, above all, to cultivate patience. Buoyed by the executive's advice, Taylor waited patiently. After acquiring a new polish as outlined for him by Mayer, he made another screen test.

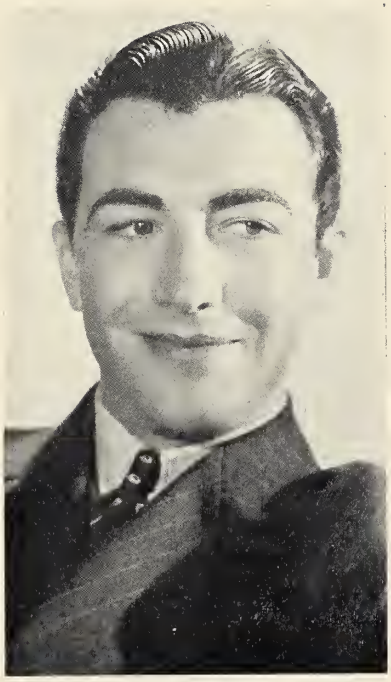
Finally he was cast for a minor role in "Buried Loot" and made such an impression on both the public and studio officials that he immediately was given a featured role in "Society Doctor," the picture that started him on the road to success.

Taylor's pictures include: "A Wicked Woman," "West Point of the Air," "Times Square Lady," "Murder in the Fleet," "Broadway Melody of 1936," "Magnificent Obsession," "Small Town Girl," "The Gorgeous Hussy," "His Brother's Wife" and "Camille."

Co-Star With Rainer

After "Camille," he did "Personal Property," with Jean Harlow, and "Broadway Melody of 1938," with Eleanor Powell, and then was loaned to 20th Century-Fox for "This Is My Affair." Almost immediately after this picture, Taylor was set for the title role in "A Yank at Oxford."

Bob's favorite sports are tennis and horseback riding and when he is allowed leisure time from the studio, he can often be found



at one of the ocean beaches, plunging through the surf or basking in the sun.

He is an accomplished pianist and once played the 'cello for a period as a radio broadcast artist at Doane College. Taylor is a profound student of psychology and has collected a large library of scientific books on the subject.

Sweaters His Hobby

His favorite form of relaxation is the theatre, which he attends regularly at least twice a week. He never misses a legitimate play that is put on in Hollywood, and he still hopes to appear on the stage in the role of Captain Stanhope in "Journey's End," the part which started him towards screen fame.

Bob's hobby is collecting different types and colors in sweaters and he now owns more than fifty. He is a firm believer in hunches, although most of them he has followed did not turn out successfully.

His pet aversion is black cats and he will walk around several blocks to avoid having one cross his path. He also particularly dislikes people who whistle in dressing rooms and he always avoids walking under ladders.

Taylor is six feet tall, weighs 165 pounds, has brown hair and blue eyes.

SPENCER TRACY

HE CAME into the world one sunny April fifth in a large apartment house on Prospect Avenue, Milwaukee. His father, John Tracy, general sales manager of the Sterling Motor Truck Company, was of Irish descent. His mother, Carrie, was of American Colonial stock.

He went to various grammar schools, finally winning a diploma from St. Rosa's, a parochial institution.

When he was sixteen, Spencer's family moved to Kansas City, where the boy attended St. Mary's and Rockhurst, but after six months they moved back to Milwaukee.

In his third year of high school the World War intrigued him with its opportunity for a good fight.

The United States Navy accepted him, and he fought the war at Norfolk, Va., looking longingly eastward to the sea.

Attends Military School

Mustered out of the service he finished high school at Marquette Academy, then attended Northwestern Military Academy. After that, he spent two years at Ripon College, at Ripon, Wis., where a certain Professor Boody, instructor in English, induced him to join the debating team and take a hand in the school's dramatics. That gave him the theatrical bug, and he never recovered.

He went to New York, visited the American Academy of Dramatic Art, talked his father out of tuition, and began studying to be an actor.

Critic Panned Him

He got a $15-a-week job in the Theater Guild production "R. U. R." Eventually the show went on tour and he won a $40 part. He thought he had "arrived," but months later, after missing some meals and sleeping in the park, he was glad to get $20 a week in the White Plains stock company of Leonard Wood, Jr.

He was very proud when he landed a job in Ethel Barrymore's "Royal Fandango" company, but a caustic critic said he "looked like he had been picked up by the property man." So he played stock leads in Pittsburgh, Grand Rapids and Brooklyn.

He crashed Broadway with a role in "Yellow," a hit show, then went back to the Theater Guild, afterward playing in "Baby

Cyclone," "Whispering Friends," "Dread," "Conflict" and "The Last Mile."

Claimed by Screen

The screen claimed him. His first picture was "Up the River," but right after that he had to go back to Chicago and do "The Last Mile" again on the stage. After that, he hurried back to Hollywood and appeared in rapid succession in "Quick Millions," "Goldie," "Six-Cylinder Love," "She Wanted a Millionaire," "Disorderly Conduct," "Young America," "Society Girl," "The Painted Woman," "20,000 Years in Sing Sing," "Me and My Gal," "Sky Devils," "Face in the Sky," "The Power and the Glory," "Shanghai Madness," "The Mad Game," "Looking for Trouble," "Bottoms Up," "The Show-Off," "Now I'll Tell" and "Marie Galante."

In April, 1935, he signed a long-term contract with Metro-Goldwyn-Mayer. Since then he has starred in "Murder Man," "Riff-Raff," with Jean Harlow, "Whipsaw," with Myrna Loy, "San Francisco," with Clark Gable and Jeanette MacDonald, and "Fury," with Sylvia Sidney. Then came "Libeled Lady," with Jean Harlow, William Powell and Myrna Loy, "Captains Courageous," with Freddie Bartholomew and Lionel Barrymore, "They Gave Him a Gun," with Gladys George and Franchot Tone, and "Big City," opposite Luise Rainer.

WARREN WILLIAM

WARREN WILLIAM would have been a newspaperman instead of an actor, if his father had had his way. His father was a newspaper publisher in Aitkin, Minn., where Warren was born, December 2, and his one ambition was that his son, christened Warren William Krech, should succeed to the business.

But Warren was determined to become a marine engineer. While father and son debated the question, the World War broke out, Warren joined the army and went to France. After the Armistice, instead of returning home, he joined a theatrical troupe which was touring the army camps, and both journalism and marine engineering were promptly forgotten. He had had no previous stage experience, but won the leading role in "Under Cover," and soldier audiences so liked his performance that he decided to look up a few Broadway managers when he returned to this country.

Started on Road

His professional debut was with a road company playing "I Love You," and he succeeded to the role which Richard Dix played on Broadway. When that show closed, he found a place in stock in Erie, Pa., receiving his first Broadway opportunity in Rachel Crothers' "Expressing Willie."

A review by Alexander Woollcott changed his father's ideas. Woollcott, seeing William in "The Blue Peter," wrote: "He has a Barrymore accent in his speech and a Barrymore tone in his voice, and he looks the very image of the young John Drew who played Petruchio." So there came a wire from Aitkin: "You had better give up both engineering and newspaper business. Stay in theater with Drews and Barrymores."

Warren continued on Broadway as leading man in a score or more of plays, among them "Twelve Miles Out," "Let Us be Gay" and "Those Who Love."

Made Many Pictures

William first came to talking pictures from the cast of "The Vinegar Tree." His first picture was "Expensive Women," in which he played opposite Dolores Costello. His first role on his Metro-Goldwyn-Mayer contract was Major de Rougemont, staff aide of Napoleon, in "The Firefly," in which he was teamed with Jeanette MacDonald and Allan Jones. This was followed by an important role in "Madame X."

Between "Expensive Women" and "The Firefly," William has been seen in dozens of pictures, among them the following: "The Honor of the Family," "The Women from Monte Carlo," "Under Eighteen," "Beauty and the Boss," "The Dark Horse," "The Mouthpiece," "Skyscraper Souls," "Three on a Match," "The Match King," "Employees' Entrance," "The Mind Reader," "Goodbye Again," "Lady for a Day," "Gold Diggers of 1933," "Beside," "Upperworld," "Smarty," "Dr. Monica," "The Dragon Murder Case," "The Case of the Howling Dog," "Secret Bride," "Living on Velvet," "Imitation of Life," "The Case of the Curious Bride," "Don't Bet on Blondes," "The Case of the Lucky Legs," "The Widow from Monte Carlo," "Times Square Playboy," "Satan Met a Lady," "Stage Struck," "The Case of the Velvet Claws," "Go West, Young Man" and "Midnight Madonna."

Also an Inventor

Married in 1923 to Helen Barbara Nelson, non-professional, they live on an estate at Encino. His hobbies are archery, sailing on his schooner, "The Pegasus," and inventing mechanical and other devices in his completely equipped workshop which is a feature of his house. Its other feature is a "chart room," carried out in complete nautical style, with portholes instead of windows.

BIOGRAPHIES

OF THE

FOLLOWING PLAYERS ARE CONTAINED

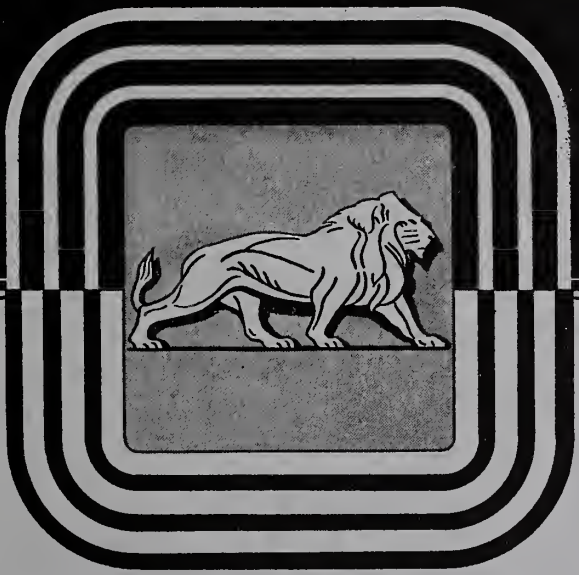
IN SUBSEQUENT PAGES

★

ELIZABETH ALLAN
JANET BEECHER
ROBERT BENCHLEY
MARIE BLAKE
RAY BOLGER
ARIANE BORG
FANNY BRICE
VIRGINIA BRUCE
BILLIE BURKE
BRUCE CABOT
LYNNE CARVER
JEAN CHATBURN
JUNE CLAYWORTH
ROGER CONVERSE
BOYD CRAWFORD
ALAN CURTIS
HENRY DANIELL
MELVYN DOUGLAS
MARY CHRISTINE DUNN
LOUIS DURST
BUDDY EBSEN
CLIFF EDWARDS
VIVIEN FAY
GRACE FORD
BETTY FURNESS
REGINALD GARDINER
JUDY GARLAND
WILLIAM GEERY
CHARLES IGOR GORIN
CHARLEY GRAPEWIN
VIRGINIA GREY
CEDRIC HARDWICKE
TED HEALY
WILLIAM HENRY
JOSEPHINE HUTCHINSON
BETTY JAYNES
RITA JOHNSON
ALLAN JONES
GUY KIBBEE
MILIZA KORJUS
FRANCES LANGFORD
SUZANNE LARSON
PRISCILLA LAWSON
MITCHELL LEWIS
DELLA LIND
GEOFFRY LIND
TILLY LOSCH
ELEANOR LYNN
SAUNDRA MAAZEL
ANDREA MARLO
ANTHONY MARLOW
ILONA MASSEY
DOUGLAS McPHAIL
RUBY MERCER
UNA MERKEL
JOAN MITCHELL
FRANK MORGAN
STANLEY MORNER
GEORGE MURPHY
EDWARD NORRIS
DENNIS O'KEEFE
EDNA MAY OLIVER
MAUREEN O'SULLIVAN
REGINALD OWEN
BARNETT PARKER
CECILIA PARKER
NAT PENDLETON
LEONARD PENN
WALTER PIDGEON
JESSIE RALPH
FLORENCE RICE
MICKEY ROONEY
ROSALIND RUSSELL
ANN RUTHERFORD
TOM RUTHERFURD
BRENT SARGENT
ROBERT SPINDOLA
JAMES STEWART
LEWIS STONE
SHEPPERD STRUDWICK
FRANCHOT TONE
HELEN TROY
SOPHIE TUCKER
JOHNNY WEISSMULLER
PHYLLIS WELCH
CORA WITHERSPOON
DAME MAY WHITTY
ROBERT YOUNG
GEORGE ZUCCO

METRO · GOLDWYN · MAYER

Featured PLAYERS



ELIZABETH ALLAN

ELIZABETH ALLAN was born in Skegness, a dot on the map of England, on April 9, and spent her early years in the small seaside village. Probably it was the nearness of the ocean that instilled in her the desire to travel to foreign lands which has never been satiated.

Slim, green-eyed, this English girl was the youngest of five children, three boys and two girls, born to the village physician, William Alexander Allan, and Amelia Morris Allan.

Elizabeth attended Skegness Day School, and later was a student at Polam Hall, in Darlington, where she was graduated and awarded a scholarship at the Old Vic Theatre training school for young actresses in London.

Teacher in English

For six months, while waiting to enter the theatrical school, Elizabeth, then only sixteen, taught school in Skegness. Finally she went to London to begin her theatrical training.

After she had completed her dramatic course, she spent two years in Shakespearean repertoire, touring England. Small roles in several plays followed. Her first London appearance was made in 1930 in "Michael and Mary" with Herbert Marshall and Edna Best. Mr. Marshall and Miss Best introduced her to William J. O'Bryen, who became her manager and started her on her screen career. She secured her first motion picture role as a "bit" player in "Alibi," produced in London in 1930, and later appeared in "Michael and Mary," "Many Waters," "Reserved for Ladies," "Down Our Street," "Insult" and 'Nine Till Six."

She married her manager, Mr. O'Bryen, in 1932, and, shortly after, signed a contract with Metro-Goldwyn-Mayer, arriving in Hollywood early in 1933.

First With Barrymore

Miss Allan's first American picture was "Looking Forward," with Lionel Barrymore, Lewis Stone and a fellow Englishwoman, Benita Hume. Then followed "No Marriage Ties," "Ace of Aces," "Solitaire Man," "Mystery of Mr. X," "Men in White," "Outcast Lady," starring Constance Bennett, and "David Copperfield." Since then she has appeared in "Mark of the Vampire," and was the Lucie

Manette in Dickens' "A Tale of Two Cities."

Her next role was with Greta Garbo in "Camille," and then she was loaned out to make "Michael Strogoff" and "The Last Slaver."

Elizabeth is five feet five inches tall and weighs 116 pounds. Her hair is light brown and her eyes are green.

Ambitious to Travel

When in Hollywood, Miss Allan lives in an unpretentious bungalow surrounded by flowers grown from seeds sent to her by her English fans. She plays tennis and cricket and is an expert swimmer. She collects odd bits of antique jewelry and glass. Her ambition is to travel to all the mysterious countries she read about in her childhood.

Strangely, she has no ambitions to become a film star because of the responsibility that goes with it. Her present plans are to devote about five years to her career as a co-star or a leading woman.

Kind and affable, Miss Allan is well-liked in the film colony. She numbers among her many friends her countrymen, Reginald Owen, May Robson, Dame May Whitty, Freddie Bartholomew and Henry Daniell.

J O H N B E A L

JOHN BEAL spent four years traveling from his first to his second screen role at one of Hollywood's major motion picture studios.

Beal made his debut for the screen in 1933 in "Another Language" at Metro-Goldwyn-Mayer. He never saw the inside of M-G-M again until he began work with William Powell and Myrna Loy in "Double Wedding," adapted from Ferenc Molnar's "Great Love."

Brought from the New York stage four years ago for "Another Language," Beal created something of a sensation and received many attractive film offers. He upset precedent by refusing to accept a screen contract and by returning to New York and the stage.

Recently Beal returned to Hollywood, but his present contract contains a clause permitting him to return to the stage for a definite period each year.

Born in Joplin, Missouri, on August 13, his real name is James Alexander Bliedung and he is still known to his home town friends as Alex Bliedung. His father, a department store owner, still lives in Joplin.

Hedgerow 'Grad'

Beal received his preparatory education in the public schools of Joplin and demonstrated his dramatic talents early in student days. In his senior year at Joplin High he won the lead in the class play.

He continued his education at the University of Pennsylvania, where he was a member of the Mask and Wig Dramatic Society, with which his performances were so outstanding that they attracted the attention of Jasper Deeter, owner of the Hedgerow Theater at Moylan, near Philadelphia. Following Beal's graduation in 1930, Deeter added him to his company and assigned him to important roles in his famous theater repertoire. Also, at Hedgerow, Ann Harding received her dramatic training.

Although his acting career started auspiciously, Beal cherished another ambition. He had always been fond of painting and sketching and had hoped to become an illustrator.

He returned to New York, enrolling at the Art Students' League for a course in illustration. While attending the school, he was offered a chance to understudy in Frank Craven's play, "That's Gratitude." He accepted and returned to the theatre. Minor roles in several plays followed and then he won his first real opportunity in "Wild Waves."

Beal's performance drew the plaudits of the critics and audiences and he was awarded a featured role in the Broadway hit, "Another Language."

Outdoor Sports

On the sound stages between scenes, Beal amuses himself by making drawings of fellow players and manages to fill a sketchbook on every picture in which he works.

His ambition is to continue with the screen and the stage, playing character roles when his years of younger characterizations are ended. He also still hopes to find some time for professional illustrating.

Swimming, tennis and horseback riding are his favorite sports. He is studying singing and is serious about it, expecting some day to enact a musical comedy role.

Married to Helen Craig, Beal would like to be featured in a picture opposite his wife, because he enjoyed working with her on the stage in Lynn Riggs' "Russet Mantle."

His picture appearances so far have been in "Another Language," "Hat, Coat and Gloves," "The Little Minister," "Laddie," "Break of Hearts," "Les Miserables," 'M'Liss," 'We Who Are About to Die," "Border Cafe," 'Double Wedding" and 'Madame X."

J A N E T B E E C H E R

JANET BEECHER, famous character actress of Broadway and Hollywood, bears the name of one of the most famous families in American history. Born into a fine old Missouri family in Jefferson City on October 21, she is of the same family as Harriet Beecher Stowe and Henry Ward Beecher.

With her father, Edward von Meysenburg, and mother, Janet passed her childhood traveling throughout Europe and spent long periods in such cosmopolitan centers as London, Paris and Berlin.

Talent as Artist

She received her education from private tutors and was especially proficient in painting. She made quite a name for herself in Paris art circles with her water-colors.

Returning to the United States at the age of 16, Miss Beecher obtained a job with a stock company and toured the nation for several years. She made her Broadway debut in "The Concert," and subsequently appeared in many other plays.

She was brought to Hollywood, without the traditional screen test, for a role in "Gallant Lady." Afterward came "The Last Gentleman," "The Mighty Barnum," "The President Vanishes," "The Village Tale," "Let's Live Tonight," "The Dark Angel," "So Red the Rose," "Love Before Breakfast," and "I Give My Life."

Signed by M-G-M

Later she was signed to a long-term contract by Metro-Goldwyn-Mayer and appeared in "The Longest Night," and "The Good Old Soak" with Wallace Beery. Another role was in "The Thirteenth Chair" with Dame May Whitty, Elissa Landi and Lewis Stone.

Miss Beecher is five feet nine inches tall, and weighs 145 pounds. Her eyes are greenish-blue and her hair has a distinct bluish tint which photographs white.

She is married to Wyndham Hoffman and has a son, Wyndham, Jr. She lives in Beverly Hills and is particularly proud of her fine library. Her favorite outdoor recreation is badminton. She has no superstitions, doesn't follow her hunches without consulting others' advice, doesn't even have any pet aversions.

Miss Beecher laughs easily and entertains a philosophy that has stood her in good stead through an interesting career. Tolerance, she believes, is an asset of intelligence. Her love of simple living is demonstrated by

the fact that she prefers the comparatively quiet existence of Hollywood to the excitement of New York.

Films Boon to Mankind

Loyal to the stage, convinced of its superb artistry, nevertheless she believes that the motion picture offers a greater boon to mankind, because it reaches the greater number. Like many of her colleagues in Hollywood whose careers were launched in the theater, Miss Beecher holds that there is room for both in the world of entertainment.

She is thoroughly convinced that the stage offers greater opportunity for personal triumph and food for the ego than the screen, but believes equally that the new film technique is rapidly eliminating that. In other words, Miss Beecher thinks that an actress who scores an unusual success in the theater, may get a more pronounced sensation of personal triumph than one who does the same thing on the screen.

On the other hand, she contends, the screen success reaches a tremendously greater audience and eventually rewards the player with a satisfaction that compensates for the thunder of applause.

Recently, Miss Beecher appeared in "Between Two Women", "Big City" and "My Dear Miss Aldrich".

ROBERT BENCHLEY

AUTHOR, playright, actor, columnist, critic and commentator, Robert Benchley is one of life's little oddities. But then, it takes all kinds of people to make up a world.

He has a sense of humor that makes him see the funny side of everything—or nearly everything—and the gift of translating his own amusement to printed or spoken words. The result is always refreshing, often hilarious.

He was born in Worcester, Mass., on September 15, went through the public schools without much trouble, and even managed to graduate from Harvard in 1912 with an A. B.

After two years in the advertising department of the Curtis Publishing Company in Philadelphia, he persuaded Gertrude Darling of Worcester, to become his wife on June 6, 1914. They have two sons.

Editor in New York

After a year of industrial personnel work in Boston, Benchley became an associate editor of the New York Tribune Sunday magazine, and then editor of the New York Tribune Graphic.

During the last year of the war, he was drafted to become secretary to the Aircraft Board in Washington. Then Vanity Fair made him its managing editor, and afterward he conducted a column on books and other things for the New York World.

From 1920 to 1929 he was dramatic editor of Life, and then the New Yorker grabbed him as theatrical critic.

Played in "China Seas"

Metro-Goldwyn-Mayer studios added him to its roster and he made a hit with Clark Gable, Jean Harlow and Wallace Beery in "China Seas." His contract calls for his services as writer, director and actor, and in various of those capacities he has appeared in a series of short subjects, namely, "How to Sleep," which won the 1935 Academy Award for novelty short subjects; "How to Train a Dog" and "How to Behave."

In the spring of 1936, he entered upon the making of a new series of shorts and appeared in "How to be a Detective."

Following completion of the new series of one-reel subjects Benchley scored another success in a feature length attraction when he appeared with Robert Montgomery and Madge Evans in "Piccadilly Jim."

Returning to New York to fulfill his six months' magazine writing assignment, the demand for his unusual type of short subjects proved so great that Metro-Goldwyn-Mayer induced him to appear in two additional pictures, both of which were made in the East.

The first was "How to Pay Your Income Tax," a new slant on the great annual American pastime, and the second was "Romance of Indigestion." Both were 1937 releases.

Busiest Man In Pictures

Robert Benchley is considered one of the busiest figures in the picture industry. He is dramatic editor of the New Yorker, writes a daily syndicated column, prepares, enacts and maintains a running commentary for his own pictures, writes novels, articles and plays and takes big parts in pictures other than his own.

Spending six months in New York and six months in Hollywood, he must maintain contact with both of his major jobs while working at outside asignments.

In addition to making his miniatures, he is in demand as an actor in feature length productions.

The studio is planning a new series for the comment-actor. His most recent feature roles in full length production were "Broadway Melody of 1938" and "Live, Love and Learn."

M A R I E B L A K E

WHEN Marie Blake was eight years old, and making her first appearance in vaudeville, she saw a nice-looking little red-haired boy in the first row. Rolling her eyes at him she sang, "You're Just the Boy for Me."

The little boy stuck out his tongue at her and walked out of the theater, Marie recalls. It was then that she decided to become a dancer.

Marie was born in Philadelphia on August 21. She was the daughter of Daniel and Anna MacDonald. Her real name is Edith Blossom MacDonald. Her father was an accountant.

As long as she can remember, Marie has been interested in the stage. When she was attending Hoffman grade school she played in small vaudeville theaters on Friday nights and Saturdays. After graduation she attended a girls' high school and a business training school, still intending to go to New York to try to get a stage job.

Dancing Star

When she was 17 she left home for New York and began making the rounds of the theatrical agencies looking for work. Failing to get employment on the stage, she took whatever looked like a job, working in restaurants, as an entertainer in a military camp in New Jersey, and posing for commercial artists.

Finally, after eight weeks in which she thinks she must have walked at least 10,000 miles up and down Broadway, Marie happened to meet a chorus girl who told her that Ned Wayburn was hiring dancing girls for a stage show at the Capitol theater.

Marie hurried to the boarding house where she had been living, got a long black dress, and wore it to the try-out at the Capitol. She decided to put everything she had into the routines she was doing for Wayburn, but, in an ambitious cartwheel, ripped the dress.

She began to cry, thinking that the accident had ruined her chances for the job, but Wayburn calmed her by telling her she danced very well, and placing her in the ensemble. She celebrated her good luck by going out and eating the "biggest and thickest steak I could find," she recalls.

After dancing at the theater for several months she was offered a dancing role in a successful musical comedy called "Dearie." From that show she went into one called

"Vogues and Frolics." That was followed by vaudeville tours with another girl as a sister team, appearances with a band act, and touring with a comedian in an act called "Green and Blossom."

Screen Contract

Then Marie decided to try for a part as an actress in a stock company. Her first play was "Skidding," followed by two years of touring in "Grand Hotel" in the role of telephone operator. That experience was followed by parts in "Pursuit of Happiness," "It's a Wise Child," the Theatre Guild production of "But for the Grace of God," and the Dorothy Parker sketches at the Bijou Theater.

It was Miss Blake's appearance in plays at a summer stock theater in Dennis, Mass., that attracted the attention of an M-G-M talent scout, who placed her under contract.

Marie is fond of swimming and riding and finds recreation in dancing, going to moving picture shows once a week, and listening to the recorded music of George Gershwin, her favorite composer, and Paul Whiteman, her favorite orchestra.

Marie is five feet, six and one-half inches tall, weighs 130 pounds, has blue eyes and light blonde hair.

R A Y B O L G E R

RAY BOLGER started out to conquer the world with a "clean-up campaign." he attempted to educate the farmers of Maine regarding the merits of vacuum sweepers, but his ability as a salesman was somewhat hampered by his angular awkwardness. Today, that very awkwardness is a contributing factor to his success.

Bolger was born in Boston, January 10, the bouncing son of James E. and Annie C. Bolger, and he has been bouncing on his feet ever since.

He was educated at the Oliver Holmes grade school and the Dorchester High School.

He distinguished himself on the hockey field and at track events, specialized in economics and English as well as military training. For four years he was a graduate captain of the R. O. T. C. After his school years, with his knowledge of figures, he found employment from time to time in insurance offices and banks.

Wanted to be Banker

At that time he decided to become a bank president. To gain enough capital he started to peddle vacuum sweepers in the backwaads territory. However, his feet would not behave, so he abandoned his capitalistic aims and joined the Bob Ott Musical Comedy Repertoire Company, touring New England.

After this initiation he entered vaudeville on the big-time Keith-Orpheum circuit and, during slack seasons, he produced two two-reel pictures at the Red Seal studios in New York, with himself as the star. But he got a bad case of Kleig-eyes, so he went back to the stage.

In New York he appeared in "Merry World," "Second Eden," "Night in Paris," "Heads Up," "George White's Scandals," "Earl Carroll's Vanities" and "Life Begins at 8:30."

While dancing in "Life Begins at 8:30," Bolger was given a screen test and, when the musical closed, moved to Hollywood on a contract with Metro-Goldwyn-Mayer.

Role Written for Him

"The Great Ziegfield" was under way at the time. There was no role for Bolger in it, so, to fit his famous rubber legs, a series of scenes was written into the story for him. Upon finishing "Ziegfield," Bolger returned to New York to star in "On Your Toes." On the close of that show, he was again featured in musical pictures at Metro-Goldwyn-Mayer.

His favorite sport is golf, but he gets plenty of exercise indoors at the New York Athletic Club. Ray is a member of the famous Lambs Club of New York.

Dreams His New Steps

Bolger insists that he dances in his sleep. While dreaming of dancing and creating new steps he climbs out of bed to practice the new dance for the rest of the night. On his first trip to Hollywood, neighbors of a Beverly Hills house saw weird shadows in the window and reported to the police the house was "haunted." Instead of a ghost, police found Bolger dancing at midnight.

In addition to his expert dancing ability, Bolger plays the guitar and sings. After his strenuous dance routines he is given vigorous rub-downs with towels and brushes. He next covers his body with horse liniment after a short rest and he is ready to dance again.

Bolger's nickname, "Rubber-legs," gave way to "Roce-horse" after his vigorous dance in the "Follies Girl" number of "The Great Ziegfeld." After the scene, trainers led him around the stage until he cooled down—much like a race horse.

Bolger's latest picture is "Rosalie" co-starring Nelson Eddy and Eleanor Powell.

A R I A N E B O R G

ARIANE BORG was born August 24, in Roubaix, France. Both her father, Elie Derveaux, and her mother, Clemence, were writers of considerable note on the Continent. At Roubaix College and later at the Lille School of Higher Learning, Miss Borg studied literature with a career in letters in mind.

She traveled extensively, visiting virtually all of the capitals of Europe, then went into Africa and included Cairo, Tunis and Algiers in her wanderings. In London she met D. W. Griffith, who placed her under contract to appear in "Broken Blossoms." When the project failed to materialize there, her contract was transferred to Jesse L. Lasky, who induced Miss Borg to go to Hollywood.

U. S. Debut in "Camille"

She has played in two stage productions abroad: "Du Haut en Bas," in 1934, and "Tovarich," in 1935. She made her American screen debut in "Camille" for Metro-Goldwyn-Mayer, with Greta Garbo and Robert Taylor.

It is a foregone conclusion that Miss Borg is definitely on the way to screen distinction. The fact that she was chosen for a picture of such importance is evidence enough. There is, in addition, her rather remarkable background and her striking personality.

Holding a term contract with M-G-M studios, this young French actress has given up wandering over the world to concentrate on a motion picture career.

Widely Traveled

Recalling her childhood, Ariene stated that her earliest memories were of packing or unpacking a trunk. Both her mother and father liked to travel, and felt it was an education for her at the same time, so, as a result, before she was out of school she had covered almost all of Europe and a good part of Africa.

Her favorite color is blue and her favorite dish is caviar. She enjoys the theatre, dancing and bridge for recreation. She likes all flowers and keeps every available space in her home full of seasonal blooms.

Miss Borg admires the works of Moliere, Verlaine and the American, DuBose Heyward, who wrote "Porgy." As a musician, she is familiar with all the great composers, but she prefers Bach and Cesar Franck. She also enjoys the orchestrations of Toscanini.

Her favorite paintings are by Raphael and Flamink, and she likes the illustrations of De Segonzag. While she takes a great deal of interest in the great historical characters of France, she particularly admires Louis XIV.

Expert Horsewoman

She writes long letters in French to her mother and grandmother, describing the many intriguing experiences which she has in Hollywood.

Ariane is an expert horsewoman, a collector of books and paintings, and is especially keen in her accumulation of autographs of authors. Also she plays the violin well and is an excellent dancer.

She is intensely interested in people and life, and is a poet at heart. She loves to take long hikes in the rain to "smell the freshness of the earth."

Her ambition is to become a successful actress, but she also hopes to retain her equilibrium if she is fortunate enough to reach stardom.

Miss Borg is small and blonde, with deep blue eyes. She finds that life is a most exciting experience.

Critics see in her even features a resemblance to Marlene Dietrich.

F A N N Y B R I C E

FANNY BRICE, who occupies a distinguished and distinctive place in the world of entertainment, was born in New York City, October 29, to Charles and Rose Borasch.

From the day that she learned to talk, she displayed a remarkable power of mimicry, and her impromptu entertainments soon became the show magnet for the entire neighborhood.

She received her theatrical training early. Leaving the house, presumably for school, she often sneaked into theatres and remained, hidden beneath the seats, until the actual play, or at least rehearsals, started. Then, in the seclusion of her own room in the evenings, she would go over and mimic what she had seen during the day.

When she was twelve, Fanny moved, with her family, to Brocklyn.

An amateur night, advertised at Keeney's Theatre in that city, attracted her attention.

The night arrived. She was brave, that is, she was brave until the moment came for her to do her number. Then panic struck.

Suddenly she found herself pushed bodily on to the stage, facing what seemed a multitude of mildly amused faces.

Ziegfeld Star

She can't remember, now, many of the details of that first public appearance. She does know that the song she sang was "You Know You're Not Forgotten by the Girl You Can't Forget."

The success she enjoyed at that time, however, prompted her to answer an ad placed by Cohan and Harris, for a new show, "The Talk of New York."

Her audition was successful, and she was immediately signed as a singer.

But Fanny wasn't content to be only a songbird. On cne memorable occasion she decided to add a dance.

"And that put a temporary end to my stage career," she laughed.

Her next job was in a Broadway burlesque, in which she featured a number entitled, "Yiddle on the Middle of Your Fiddle."

It was during this engagement that she was brought to the attention of the famous showman, Florenz Ziegfeld.

Struck by her individuality of style, and her rich, deep voice, Ziegfeld signed her immediately. From that point on her popularity was meteoric.

She appeared in Ziegfeld productions for fourteen years, one season with Belasco, one season with Sam Harris, one season with the Shuberts, and two seasons with Billy Rose's Revues.

Screen Triumph

Her screen debut occurred in 1927, when she was starred in the production, "My Man," based upon the song she had made famous. Other productions included "Be Yourself," and more recently, "The Great Ziegfeld," for Metro-Goldwyn-Mayer, in which she portrayed herself and relived many of the actual experiences she enjoyed while appearing in "Ziegfeld Follies." That role has been acclaimed the triumph of her notable career.

At the present time Miss Brice is making Hollywood her home. When not actually engaged in wcrk before the camera, she spends spare moments reading volumes of biography and philosophy, or following her hobby of collecting antique furniture.

During the fishing season, she leaves Hollywood for camps in the mountains.

Other than this, she divides her time between Hollywood, and extensive New York vacations which she spends in the company of such old friends as Ann Pennington and Beatrice Lillie.

She recently was signed to a long-term contract by Metro-Goldwyn-Mayer.

VIRGINIA BRUCE

MUSIC has been the dominant factor in life of lovely Virginia Bruce. She devotes a great deal of her time to the piano and the cultivation of her voice. She is equally fond of classical and popular songs.

Virginia was born in Minneapolis, Minnesota, on September 29. Her real name is Virginia Briggs. Her father, Earl F. Briggs, was an insurance broker in Minneapolis and North Dakota, where she lived most of her life.

While attending the Fargo High School in North Dakota, English and history were her favorite subjects, and she excelled in drawing, which she still follows as a hobby. Her favorite childhood memory is of the nine kittens which she kept as pets.

Miss Bruce is five feet six and a half inches tall, and weighs 128 pounds. She has lovely, naturally blonde hair, a milky-white, perfect complexion, and large blue eyes. She is considered to have the loveliest complexion of any actress. She has a perfect figure, which she keeps in trim by swimming, tennis and riding.

Has One Daughter

Miss Bruce has visited Paris, London and New York, and, at the present time, makes her home in a very attractive bungalow at Toluca Lake, near Hollywood. She married John Gilbert and has one daughter, Susan Ann Gilbert.

It was her work in such musical shows as "Whoopee," "Smiles," and "America's Sweetheart" that first attracted the attention of film producers. Her first picture was "The Love Parade," in which Maurice Chevalier and Jeanette MacDonald were co-starred. Her favorite role was in "The Mighty Barnum."

Other pictures in which she appeared are "Slightly Scarlet," "Only the Brave," "Lilies of the Field," "Downstairs," "Winner Take All," "Miracle Man," "Kongo," "Jane Eyre," "The Murder Man," "Society Doctor," "Shadow of Doubt," "Times Square Lady," "Escapade," "The Garden Murder Case," "Here Comes the Band" and "The Great Ziegfeld." She was also with Eleanor Powell in "Born to Dance," and was loaned to make "Women of Glamour" and "When Love Is Young." Recent triumphs include "Between Two Women" and "Bad Man of Brimstone."

Mother a Golf Champ

Virginia can trace a family relationship to Presidents McKinley and Garfield. Her mother, Margaret Morris Briggs, was amateur golf champion of the state of North Dakota for three years. She also has a brother, Stanley Briggs.

She is fond of both cats and dogs and has two dogs, which romp and play with little Susan Ann. Her closest friends are William Beaudine, to whom she owes her film career, for it was he who placed her under contract and sponsored her debut; Neysa McMein, the artist, and John Peers.

Her favorite color is blue. For food, she prefers lamb chops and baked potatoes. She never diets, but depends on exercise to maintain her lovely figure. She is not afraid of the dark and frequently goes for lonely walks.

Collects First Editions

Being an amateur artist herself, she especially appreciates the ability of others and she particularly admires the work of James Montgomery Flagg. Her favorite classical music is "Liebestraum"—and, in contrast with this, she likes to listen to Guy Lombardo.

Her hobbies are collecting first editions and painting. For recreation, other than sports, she attends the theatre, dances and plays bridge. When she is alone at home she reads the works of Hawthorne, O'Neill and Faulkner.

B I L L I E B U R K E

A THOROUGH knowledge of the art of pantomime, learned from her father, who was a famous circus clown, was the foundation upon which Billie Burke built her outstanding dramatic reputation. She aspired to become a writer, but the love of the theatre was in her blood.

Billie was born in Washington, D. C., on August 7. She was sent to school in England and acquired an English accent which, even today, she can always draw upon when a stage or screen role demands it.

Her first stage appearance was in England, where she imitated famous British stars. Later, she went into musical comedy in the operetta, "School Girls." Concluding this engagement, she returned to the United States and became one of the outstanding stars of Broadway.

Lead With Will Rogers

Widow of the late Florenz Ziegfeld, founder of the famous "Follies" and discoverer of many of the screen's top names, Billie has often stated that she will never marry again. She met Will Rogers in one of her husband's productions and the two of them became firm friends. Later, Miss Burke played the feminine lead in one of Rogers' last pictures, "Doubting Thomas."

She made her greatest stage hit in the title role of "Becky Sharpe." Her first appearance on the screen was in a silent picture for Thomas Ince, after which she returned to the stage. She came back to the screen in "A Bill of Divorcement," and has remained in films ever since.

Among her outstanding pictures have been "Christopher Strong," "Dinner at Eight," "Where Sinners Meet," 'We're Rich Again," "Society Doctor," 'Splendor," and with Robert Montgomery in "Piccadilly Jim." After aiding in the filming of "The Great Ziegfeld," Miss Burke joined Metro-Goldwyn-Mayer under a long-term contract, and was cast with Clark Gable and Myrna Loy in "Parnell." She next appeared in "The Bride Wore Red" and "Navy Blue and Gold."

Daughter a Writer

She had hoped that her daughter, Patricia, had inherited some of her father's genius for the stage, but the daughter has chosen writing for her profession. But, remember, Billie started out for a career in letters, too.

One of her most vivid childhood memories is the occasion of Queen Victoria's death and the school holiday which followed. She still nurses a secret ambition to write a successful play. And she would like to try her hand at being a newspaper reporter, because she feels that that is the most romantic of all professions.

Miss Burke is extremely timid in spite of her years in the public eye. She seldom goes out in public and when she does it is almost always with her daughter, Patricia, or her closest friend, Mrs. Will Rogers.

Student of Metaphysics

She has always been interested in educational subjects and at the present time is devoting herself to a study of metaphysics. She is of the opinion that the human brain is a natural instrument of communication and will eventually be developed to replace mechanical devices. She relaxes between scenes on the set by knitting and has become an expert at making sweaters.

Miss Burke plays tennis, swims and does her daily dozen every morning before breakfast.

She loves children and, if she were compelled to earn her living outside the field of entertainment, would like nothing better than taking care of children and training them for mothers who were obliged to work.

B R U C E C A B O T

BRUCE CABOT has chased the rainbow of adventure over two continents, to find the pot of gold at its end as a Hollywood motion picture actor.

Cabot was born in Carlsbad, New Mexico, on April 20, as Jacques de Bujac. He comes from a socially prominent and distinguished family. His grandfather was French ambassador to the United States, and one of his uncles is Herman Harjes, of the Morgan-Harjes Bank in Paris.

Cabot received his first schooling in New York. Then he returned to his home and attended the New Mexico Military Academy. Always a victim of wanderlust, he went far afield for his college education. For one year he attended the University of the South, at Sewanee, Tennessee, and then he went abroad and studied history and languages at the University of Tours, in France.

Cowpuncher in West

After vagabonding through Europe, Cabot came back to the United States and knocked about at various jobs. He scrubbed decks as a seaman on a freighting steamer, worked in the Western oil fields, punched cows on a cattle ranch, and acted as sparring partner for a second-rate boxer.

His first acting experience came when he spent three months in stock at the Goodman Theatre, in Chicago. The lure of adventure took him to Hollywood, where he got a job appearing opposite film-ambitious beauties in screen tests. As a result of these tests, he was placed under contract as a featured player.

He made his debut as the heavy in "Roadhouse Murder." Since then he has appeared in "Lucky Devils," "King Kong," "The Great Jasper," "Flying Devils," "The Glory Command," "Ann Vickers," "Midshipman Jack," "Shadows of Sing Sing," "His Greatest Gamble," "Murder on the Blackboard," "Redhead," "Men of the Night," "Without Children," "Let 'Em Have It," "Finishing School," "Show Them No Mercy," "Robin Hood of El Dorado," "Fury," "Three Wise Guys," "The Last of the Mohicans," "Sinner Take All" and "Bad Man of Brimstone."

Hopes to be a Star

He is very much in earnest about his screen work, and his ambition is to attain the stardom that seems not far distant. If he were not an actor he would try his hand at the brokerage business.

Cabot is six feet one and a half inches tall, and weighs 180 pounds. His eyes are grey, and his hair is dark brown. An athlete in reality, as well as in appearance, he is an expert boxer, a strong swimmer, a fine tennis player and golfer. Football is one of his hobbies and he never misses a big game on the coast if he can help it.

He lists Hemingway, Oscar Wilde and P. G. Wodehouse as his favorite authors, and admits a deep interest in philosophy.

His favorite hobby is his high-powered automobile. He spends most of his leisure time tinkering with the machine and, when time permits, takes his pet to Muroc Dry Lake for a spin at 120 miles per hour. He also enjoys dancing and the theatre.

Breeds Police Dogs

Bruce recently became interested in the breeding and raising of police dogs, and is considering buying a ranch where he can devote himself to developing blue-ribbon winners.

He was married to Adrienne Ames in 1933, but they later separated.

Bruce is a member of the Mayfair Club of New York and also belongs to the famous Lakeside Golf Club, where many of Hollywood's film stars play golf. His only business adventure since becoming a motion picture actor was to try his hand at running a night club. The venture failed and Bruce decided that acting is his forte.

L Y N N E C A R V E R

LYNNE CARVER can tell no Cinderella story. Hers has been a hard, up-hill fight. She has great determination and is willing to work day and night to attain success. She has no illusions about the glamour and grandeur of Hollywood because she has taken plenty of knocks in her fight to gain a foothold on the ladder of screen fame.

Raised in Lexington, Ky., where she was born September 13, and Birmingham, Ala., Lynne is the daughter of a mining engineer. Her real name is Virginia Reid Sampson and her first trial picture, when she played a role with Myrna Loy in "Penthouse," was under the name Virginia Reid.

She showed early promise as a singer and took lessons in voice training. After studying in New York, Lynne came to Hollywood with her family, and among the friends she made was Polly Ann Young, who brought her to the attention of Metro-Goldwyn-Mayer.

Tests and a three months' trial contract followed, during which the name Lynne Carver was decided on for her. Then came her first real chance, in the role of the sweetheart of Tom Brown in "Maytime," starring Jeanette MacDonald and Nelson Eddy. It resulted in a long-term contract and plans for important parts.

Voice Being Trained

Although she did not sing in "Maytime," her contract with the studio has provided for vocal and musical training for her while acting, and she will have an opportunity to sing later.

Five feet six inches tall, with a graceful, willowy figure, light auburn hair and deep grey eyes, Miss Carver's youthful charm is enhanced by a soft Southern accent.

Lynne is a very positive person, with decided views of her own. Like the busy bee, she is always planning for her future. Her days are completely "booked" for weeks in advance with music lessons, French, dancing and swimming. She takes as many as four different music lessons in one day. She laughingly admits having attended a class for a month to learn correctly "how to walk," "how to sit in a chair," and "how to enter a door gracefully."

Born Friday the 13th

She is not the least bit superstitious and it is probably a good thing she isn't, for she was born on Friday the 13th. But from the looks of her present achievements, the third time was certainly a charm for her—her third name, Lynne Carver, has decidedly proven to be a "lucky number."

She believes that the necessary attributes of an ideal person are a sense of humor, unselfishness and intelligence. Her greatest fear is that she might unwittingly do a selfish act. Her greatest ambition is to accomplish something really worth while. She is anxious to visit all the strange ports of call in the world.

Corn Pone and Ice Cream

Her favorite plays are "The Swan" and "Victoria Regina" and her favorite movie was "Green Pastures." She likes corn pones and ice cream above other foods. She plays the piano to accompany her coloratura soprano voice.

She enjoys listening to older and more experienced players and believes that she can profit by their advice. Among those who have taken a deep interest in her is Irene Dunne, with whom she played a role in "Roberta." Another friend and mentor is May Robson, with whom she worked in "Strangers All." Her other pictures are "Old Man Rhythm" and "To Beat the Band."

Her most recent triumph was in "The Bride Wore Red" with Joan Crawford.

JEAN CHATBURN

JEAN CHATBURN was a delicate child and, as a result, had to spend much of her time outdoors. She received the greater part of her education from tutors, and had completed her high school course when she was fifteen.

Born September 11, on a farm near Hanover, Michigan, not a great distance from Detroit, Jean moved to San Francisco when she was five years old. Soon she moved to Los Angeles. It was here that her early ambition to be a lawyer faded and she resolved to become an actress.

She joined an amateur dramatic club and appeared in numerous productions. While waiting to enter college, Jean got a job as stand-in for Barbara Stanwyck. Then she put in six months as a dancer and received a contract at Metro-Goldwyn-Mayer. There she studied in the studio training school.

"No More Ladies" First

Jean received her first real screen role in "No More Ladies." After making a technicolor short, she played the role of Mary Lou in "The Great Ziegfeld." William Powell took an interest in her and gave her much valuable advice, as well as confidence in herself.

Tennis, swimming and sailing are her favorite sports. She enjoys playing chess. She is five feet three and one-half inches tall, weighs 112 pounds and has blue grey eyes.

Jean's hobbies are collecting poetry and gardening. She enjoys playing her piano and romping with her Cocker spaniel dog. She was once lost at sea in a thirty-foot sail boat for part of a day and night. She spends her spare time on her ranch, where she grows cotton, grapes and potatoes. For relaxation she reads historical novels.

Interested in Aviation

She married Frank Orsatti, an actor's agent, in 1936, and they traveled through Europe on their honeymoon. She belongs to the Beverly Hills Athletic Club and her only business interest outside of pictures is the stock which she owns in an aviation project.

Her favorite play is "Romeo and Juliet" and her favorite picture is "Lives of a Bengal Lancer." The habit of outdoor exercise which she formed as a child has remained with her and she takes advantage of every opportunity when she isn't working in pictures to get out into the open.

"Charity Begins at Home"

There is an amusing anecdote concerning Jean's work in the short subject "Sometime Soon," which she recently completed. When workmen on the set smelled the unmistakable odor of burning cloth, all other labor was suspended while they searched. It was Jean who traced the smoke to its source. A sport coat had fallen over a hot electric bulb and was ruined. She turned quickly to Director Sammy Lee, solicitious for some extra.

"Find out who owns it," she pleaded. "I'll buy a new one."

Lee ordered a prop boy to hold up the smouldering coat for identification. No one claimed it. Jean looked closer and gasped.

"Why," she exclaimed, "It's mine!"

And now Jean is certain that charity begins at home.

For entertainment Jean enjoys dancing, bridge and the theatre. She plays the piano expertly. She listens to radio news broadcast as a means of keeping herself posted on current events.

Miss Chatburn's most recent screen hit was in "Bad Guy," with Virginia Gray, Bruce Cabot and Edward Norris. Cast as a modern young lady in a maelstrom of dramatic complications, Miss Chatburn met every test and was acclaimed as an emotional actress of power with a brilliant future.

JUNE CLAYWORTH

JUNE CLAYWORTH took the hard road to success. No producer saw her one day and boomed her to stardom the next. No studio casting director took one look at the lovely young woman and decided she was just the character he needed for a starring role in a picture. June began her theatrical career at the bottom.

Miss Clayworth was born in Wilkesbarre, Pennsylvania, on June 9, of English-French descent. She has two brothers and one sister, all older than she. She attended Wyoming Seminary and was graduated from Emerson College of Boston with high honors, including a degree of Bachelor of Literary Interpretation.

Expected Leads at Once

June tells how, after graduation, she felt that all she had to do was show herself to any stock company director, exhibit her diploma, and step into the lead in one of his productions. She believed that her amateur experience, gained through singing and acting for charitable organizations in and about Boston, would convince him that she was a veteran actress.

She finally got nerve enough to ask a small stock company director for a job. He told her that he'd pay her a salary commensurate with her ability. June worked for five months, playing leads in various Shakespearean dramas, and modern plays as well, and at the end of that time she received the munificent sum of ten dollars.

Got Experience Anyway

Miss Clayworth left the stock company immediately. She wasn't angry at the trick they had played on her. "In fact," she says, "I felt grateful for the invaluable experience they had given me."

She next joined another small stock company, this time in Scranton, Pennsylvania. And she got the matter of salary arranged at the start. Five dollars a week was to be her stipend. The salary didn't cover her transportation costs, but June was determined to win success on the stage if it took the best years of her life.

She got her big chance when the leading woman of the company fell ill. She stepped into the part and was so successful that she received offers from New York. She played in such Broadway productions as "Torch Song," "Page Pygmalion," "Laughing Lady," "Once in a Lifetime" and "Are You Decent?" In between these plays she appeared in vaudeville with William Gaxton and Charles Ruggles, playing featured parts.

Screen Debut in 1934

Hollywood recognized her talents then and beckoned for June to come West. She made her screen debut in 1934 in "Strange Wives," with Roger Pryor. Since then she has appeared in "Good Fairy," "Lady Tubbs" and "The Fighter."

Placed under contract to Metro-Goldwyn-Mayer as a featured player, Miss Clayworth has appeared in "Married Before Breakfast," "Between Two Women" and "Live, Love and Learn."

June is five feet four inches tall and weighs 106 pounds. She has golden-brown hair and brown eyes. Her favorite vacation is a trip to New York City, where she has many friends in the theatres. She does most of her traveling by air. She is considered one of the best-dressed women of the film capital.

Jean's career received an impetus in 1934 when McClelland Barclay, noted illustrator, designated her "the outstanding young American beauty." Soon she was in demand for many roles.

ROGER CONVERSE

WHEN Roger Converse was a student at Stanford University, he took part in some of the college shows but until two years after graduation, he didn't consider acting as a possible career.

Roger was born June 26, in Santa Barbara, the son of Judith Adams and Edmund Cogswell Converse, Jr. His father was a prosperous banker and ranch owner. When he was a small boy, Roger's family moved to Los Angeles, because his father had acquired a large ranch near the city.

A few years later Roger was taken to Alameda to live. He enrolled in the Mastick school where he received his preliminary education. After graduation he attended Hitchcock Military Academy at San Rafael for several years.

From that institution he went to the A-to-Zed school at Berkeley in preparation for enrollment at Stanford. His favorite subjects at the university were history and biology, he was a member of Zeta Psi social fraternity and was graduated with a degree of bachelor of arts, majoring in economics.

Travel Expert

Each summer he spent on extensive vacations, touring Europe after completing his freshman year at the university. He visited England, France, Germany, Switzerland and Italy, by train and automobile. In later years he made three vacation trips to Honolulu, one to Northwestern Canada and one to Alaska.

After returning from a long vacation the summer he was graduated, Roger opened an office as real estate broker near the Stanford campus. He plugged away for two years, considered returning to the university for a postgraduate course; then, one day, in thinking about those old college shows, he decided he might have a chance to become an actor if he had further training.

So he gave up his real estate office, went to New York and enrolled in the American Academy of Dramatic Arts, where he studied for nearly two years. Summers, he went to East Jaffrey, New Hampshire, to play minor roles with a stock company. He appeared in "Shining Hour," "Importance of Being Earnest," "The Old Lady Shows Her Medals" and "The Drunkard."

After further study at the Academy, Roger returned to California and appeared in "The Queen's Husband" and other shows presented by the Palo Alto Community Playhouse. When the season ended, he went to Los Angeles to visit an academy classmate who was playing small parts in pictures. He induced Roger to apply for a screen test. It was successful and he was placed under contract by M-G-M.

Dickens Enthusiast

Roger keeps in condition by playing golf in the 80's, swimming and bowling regularly. He likes biographies of famous historical characters such as Napoleon and Bismarck.

He has an extensive collection of Dickens novels and considers him his favorite classical author. Among contemporaries, he likes best the writing of James Hilton, particularly his "Goodbye, Mr. Chips."

His favorite picture was "Mutiny on the Bounty" and the play he liked best, "Victoria Regina." Steak and salad appeal to him more than any other dish, blue is his favorite color and gardenia his choice among scents.

He is six feet, two inches tall, weighs 170 pounds, has brown hair and gray eyes. He is married and has two daughters, Joyce, four, and Joan, one and one-half years of age. His ambitions are to be a good father and a good actor.

He made his screen debut in "My Dear Miss Aldrich." This was followed by "Navy Blue and Gold."

BOYD CRAWFORD

BOYD CRAWFORD, handsome juvenile, is a product of a college stage.

He was born in Tarentum, Pa., March 21. His father was a civil engineer, whose profession kept him and the family traveling. When Crawford was only six weeks old, the family moved to Norton, Va.

In Norton, young Crawford contracted the acting virus. Circuses wintered in the little town and the lad spent all of his idle hours hanging around the grounds. Occasionally he was permitted to carry water for the elephants, and as the result of his constant attendance at the shows he made many friends among the performers. Frequently he would spend hours on end listening to the bizarre tales of the acrobats, trick riders, animal trainers and professional freaks.

"From them I got my first taste of greasepaint," Crawford said, "and through knowing them I experienced my first desire to go into the theatre. I never got over it."

When his father was killed in the World War, Crawford returned to Tarentum with his mother and younger brother. Some years later his mother remarried and they moved to New Kensington, Pa., where his step-father, J. L. Haines, is a business man.

Crawford's mother had hoped he would become an engineer like his father. However, throughout his grammar school and high school days he persisted in his determination to become an actor. His mother was disappointed, he says, but she resigned herself and sent him to the Drama School of the Carnegie Institute of Technology in Pittsburgh.

Showboat Tour

At Carnegie, Crawford played leads in school productions, "essaying," he says, "with more nerve than skill, Shakespeare, Ibsen and Chekhov, and the moderns."

During one summer vacation, a group of the college players took their annual Spring Revue aboard Captain Menke's famous old "Goldenrod," model for Edna Ferber's "Showboat," and toured the lower Ohio and tributaries. It was this vagabond cruise that definitely convinced Crawford that his heart was in the theatre.

"Whatever vague doubts I might have had would have no other career."

Leaving Carnegie after two years, Crawford took a job in stock with the Pittsburgh Civic Playhouse. He appeared in "Three-Cornered Moon," doing radio work on the side.

In the spring of 1933, he went to New York. For several months, he was without a job, but finally persuaded the proprietor of a summer stock theatre at Pawling, N. Y., to engage him. He became an actor, scene-shifter and bill-poster.

Returning to New York in the fall he had his first contract with the Broadway stage, and saw the possibility of branching out. George Linden, who was established in pictures, Jerry Cowan and five other actors, in his production of "Ladies' Money." Courtney Burr saw him at an understudy rehearsal and gave him a small part in his "Battleship Gertie."

Broadway Success

Then followed a part in "Prodigal Father," juvenile lead in "Dear Mr. President," both of which failed to reach Broadway. For a year Crawford did a bit in "Victoria Regina," starring Helen Hayes.

In the summer of 1936, he went to Skowhegan, Me., for the juvenile lead in "Traveler's Track," the role that first attracted attention of Hollywood talent scouts. In the fall of 1936, Crawford got his first important Broadway part in Martin Flavin's "Around the Corner."

Critics praised him in his next featured role, in "Yes, My Darling Daughter." Metro-Goldwyn-Mayer made a movie test and signed him to a contract.

A L A N C U R T I S

WHEN illustrators and commercial artists were seeking two-fisted masculine punch for advertisements, they called on Alan Curtis. His brown hair, blue eyes and square jaw, now familiar to millions of magazine readers, will soon be equally well known to motion picture audiences.

The advertisements brought Curtis to the attention of Hollywood, and a Metro-Goldwyn-Mayer contract. Now, after six months in Hollywood, he has been cast in a star-making role as Joan Crawford's husband in "Mannequin."

Curtis, as a boy, had two aspirations. He couldn't decide whether to become an actor or a sea captain. Now that he has attained one ambition, he says he doesn't care about the other.

It was only a few years ago that all Curtis bothered about was making some kind of a living.

"If anyone had ever told me that I would eventually reach Hollywood, I wouldn't have believed it," said Curtis.

Launches Career

"Especially," he added, "after all the doors that have been slammed in my face."

Born in Rogers Park, a suburb of Chicago, July 24, Curtis graduated from the Armstrong grade and Senn high schools. In high school, he won his letters in football, track, baseball and basketball, but discovered that athletic prowess counted for little in the business world when he went job hunting.

He finally landed a job with a small loan company as a bill collector.

Proving that opportunity can strike in strange places, it caught up with Curtis while he was driving a taxi, his next job. A customer, impressed with the young man's pleasant personality and square jaw, offered him the chance to make a few dollars on the side. He explained that as an advertising man, he saw possibilities in Curtis as a model.

The ad attracted attention and within a few weeks, Curtis ceased driving taxicabs as artists, photographers and advertising agencies sought him for their advertisements. After two years in Chicago, during which he posed with everything from automobiles to refrigerators, Curtis went to New York.

He was an immediate success in New York. Not only in demand for advertisements, Curtis served as the model for many magazine covers. After saving for a year, he found that he had ample funds for a European vacation, and sailed for Paris.

Manhattan Success

From Paris, Alan went to London, working his way. When he returned to New York, he was offered a screen test, which was successful. This resulted in the role of a sailor in "Winterset," with Burgess Meredith.

Brought to the attention of Metro-Goldwyn-Mayer, he played small roles in "Between Two Women" and "Bad Guy." His work attracted such favorable notice, that he was tested for the role of Eddie in "Mannequin," with an acting opportunity second only to that of the co-stars, Miss Crawford and Spencer Tracy.

Curtis is six feet, one inch tall, and weighs 180 pounds. Unmarried, he lives alone in a Hollywood bungalow, and has devoted his time since arriving at the studio to learning all he can about the business of being an actor.

It is interesting that Curtis' favorite illustrator is Bradshaw Crandall, one of America's most famous artists. A few years ago, Crandall helped another young actress get her start, when she was just beginning in New York. Her name was Norma Shearer.

HENRY DANIELL

A VETERAN of the World War in the service of the British Army, a world-traveler and gay trouper, Henry Daniell gathered his experience for the stage from life and brought it to the screen.

Born in Derby, England, March 5, Daniell was educated at the famous St. Paul's School in London. He enjoyed amateur dramatics, which led him to the stage. The theater of the Big Show in Flanders awarded him an active part which he played successfully, then returned to what is known as the legitimate in London.

He appeared with Ruth London in "Serena Blandish," "The Second Mrs. Tanqueray," "The Last of Mrs. Cheyney," with Gladys Cooper; "Return Journey," with Geraldine Harris; "Kind Lady," with Grace George; "Scents," with Fay Compton; "Cobra," "Alibi."

Played With Eagels

His first picture was "Jealousy," with Jeanne Eagels, in New York in 1929. Others include "The Awful Truth," with Ina Claire; "Jealousy," "The Path of Glory," and, under his contract with Metro-Goldwyn-Mayer, "Camille," with Greta Garbo; "The Unguarded Hour," "Under Cover of Night," with Edmund Lowe and Florence Rice; "The Thirteenth Chair," "The Firefly," "Madame X" and "The Last Gangster."

Daniell is six feet one inch tall, and weighs 170 pounds. His hair is brown and his eyes blue. His characteristic British reserve is evident at all times, although he opens up with intimate friends.

He is a ranking tennis player in the Hollywood colony and a social favorite in a circle of selected friends. Daniell is not one of the boulevardiers and seldom is seen in the gay night clubs. But he is encountered frequently by some of Hollywood's other male stars who steal away for hunting trips and fishing expeditions.

Seldom Goes to Pictures

He seldom attends the moving picture theatres, preferring to have a group of friends come to visit him and his wife for an evening. They gather around the fireplace and talk of every subject under the sun. His favorite pet is a chow dog and his favorite color is turquoise.

As a boy at St. Paul's School, Henry had a strong aversion to study. When he should have been pursuing his trigonometry lesson, he was sitting high up in the gallery of some theatre, avidly breathing in the atmosphere of the stage.

He was convinced that the easiest life in the world would be an actor's career. Everything connected with the stage seemed like play and he was sure that acting would be fun compared to any other work. And he was sick and tired of studying.

Acting No Easy Job

But he found that learning to act required more extensive study than anything he had ever attempted. He has studied continuously during his entire stage and screen career. Yet now that he is entitled to a vacation from his arduous studies, he has launched himself on a new career which necessitates even more study than before.

This new occupation of Daniell's is playwriting. Aided by his wife, Henry is making a thorough study of plots, dialogue and play construction. When he has learned enough of the intricate details, he hopes to write a play worthy of production.

Because of his intense seriousness about his acting and his plans for writing, Daniell is a quiet, retiring man. He is slow to make friends, but once he makes them he is as loyal as his reserve is rigid.

MELVYN DOUGLAS

ONE of the two sons of Edouard Hesselberg, Russian-born, internationally known concert pianist and composer, and of Lena Shackelford, of Kentucky, Melvyn Douglas was born on April 5, in Macon, Ga. He attended grade school in Nashville, Tenn., and preparatory schools in Lincoln, Neb., and Toronto, Canada. His parents wanted him to study law. He wanted to be a poet. So he compromised by becoming an actor.

It was while he was at school in Lincoln that he obtained his first taste for dramatics, playing leading roles in such plays as "The Little Princess."

He served in the medical corps during the war and almost decided to turn doctor. But after the Armistice an actor named William Owen, convinced that Melvyn had talent, took him on a tour of the Middle West with a repertory troupe.

Dropped Hesselberg

It was then that Melvyn decided that the name Hesselberg would never do for theater marquees. His mother, of Scotch and English descent, had told him in his childhood exciting stories of her ancestor, that swashbuckling Highlander, the Black Douglas. While Melvyn had been in Toronto, he tried to join the Canadian Scottish but was turned down on account of his age. Now he decided to adopt that Scotch name and became a Douglas himself.

His stock experience included two seasons with Jessie Bonstelle, in Detroit, Sioux City, Ia., Evansville, Ind., Madison, Wis., where he owned and managed his own company.

Played Gangster Role

In January, 1928, he reached Broadway in the role of Ace Wilfong, the gangster, in "A Free Soul," later played by Clark Gable on the screen. A series of important plays followed.

One of them, "Tonight or Never," was a lucky production for him for the star was Helen Gahagan, whom he married on his birthday in 1931. The role also brought him to the attention of Hollywood, where he was called to play in the screen version opposite Gloria Swanson.

His next pictures were "Prestige," "The Wiser Sex," "The Broken Wing" and "As You Desire Me," opposite Greta Garbo. He made one picture, "Dangerous Corner," between a series of plays on Broadway, which included "No More Ladies" and "Mother Lode." "She Married Her Boss," "Annie Oakley," "Mary Burns," "Fugitive" and "The Lone Wolf Returns" were his next pictures before he returned to Broadway to do "Tapestry in Gray."

Father in "Courageous"

Among his most recent pictures are "And So They Were Married," "The Gorgeous Hussy," with Joan Crawford; "Theodora Goes Wild," "Women of Glamour" and the role of Freddie Bartholomew's father in "Captains Courageous." After this he was loaned to Paramount for "I Met Him in Paris," opposite Claudette Colbert, and remained at that studio for a second picture, "The Angel," with Marlene Dietrich.

Douglas is six feet one and one-half inches tall, weighs 180 pounds, has brown hair and hazel eyes. His favorite actress was the late Eleanora Duse, but he's also an enthusiastic lover of slapstick comedy. Also, while he's invariably to be found at the symphony and the opera, he can obtain equal enjoyment from Esquire or the New Yorker. Tennis is his favorite sport, travel his favorite relaxation. And his wife and young son, Peter Gahagan Douglas, his favorite company.

Because he has become so well-known under his adopted name, Douglas petitioned Los Angeles courts to make it legal. In this move, he follows the lead of Jean Harlow, Kay Francis and others in legalizing their stage names.

L O U I S D U R S T

FOLLOWING in the path that was broken by Robert Taylor, the Pomona College boy who abandoned a medical career to star in motion pictures, Louis Durst, of Baylor University, Texas, has signed a contract with Metro-Goldwyn-Mayer.

Durst is a lyric tenor, born in Tyler, Texas, on September 12. His father, Louis Durst, Sr., is a business man there and his mother, Lorrain Hamilton Durst, is an accomplished pianist.

The young medical student served for two years in a clinic and had given no thought to a career, either on stage or screen, until his friend and fellow-Texan, John Boles, distinguished Hollywood star, offered the suggestion. Durst went to Hollywood and remained there nearly a year before he succeeded in gaining recognition.

On the day that he appeared at Metro-Goldwyn-Mayer, he sang for Sigmund Romberg, the celebrated composer, who promptly acclaimed the quality of his tenor voice. Durst was listed at once among the most promising young players who are being schooled for screen careers.

Durst is a graduate of the Tyler High School and Baylor University. He was one of the crack high-jumpers at the latter and also a relay track man, an expert fencer, played excellent tennis, and, of course, being a Texan, he excelled in horsemanship.

Composes Songs

He is six feet in height, weighs 156 pounds and has dark brown eyes and hair. At college he sang in the glee club, and participated in Little Theatre plays, but never with the thought of becoming a professional actor.

He composes music for his own amusement and hopes in time to turn out something for publication, but he has infinite patience for one of his years. Durst is a typical Texan, including his drawl.

When he was asked to describe the sort of people he preferred, he smiled.

"Just folks," he replied. "Plain folks."

Questioned as to his superstitions, Durst laughed.

"Sure, I'm from Texas. I believe in all of 'em. Black cats—white horses—red-headed women. I'd ride miles to tap on wood for luck, if there wasn't any wood handy on the spot."

Durst adheres to a rigid schedule of preparation. He rises at 7:00 each morning and actually enjoys a brisk setting-up exercise. Residing in an apartment, he prefers to eat at restaurants where he may observe humanity. He eats plain foods sparingly.

At 10:30 o'clock he reports to Phyllis Loughton, dramatic coach, with whom he works until the lunch hour. That is his highlight of the day, when he meets and listens attentively to stars and fellow students in the studio commissary.

Durst spends his afternoons with Roger Edens, the vocal coach, who is training him to sing for the screen, using a technique which is entirely unlike that he employed in radio and concert work.

Continues Studies

He has three afternoons each week to himself. It is characteristic of the young singer that, will all of California luring him to play, he continues to spend those hours with Harold Kellogg, distinguished vocal instructor, who trains John Boles, James Cagney, Irene Dunne and other stars.

Durst has abandoned all plans for the medical career which won his enthusiasm at Baylor University.

He has recently appeared in "Between Two Women," featuring Virginia Bruce, Franchot Tone and Maureen O'Sullivan, and "Give 'Till It Hurts," a Crime Does Not Pay short with Janet Beecher.

B U D D Y E B S E N

It was only natural that the Ebsen children should take dancing lessons as soon as they were able to walk, for their father owned one of the most important dancing schools in Orlando, Florida. Yet, when Buddy Ebsen was thirteen years old, he gave up the lessons because he thought they were "sissified."

Buddy was born April 2 to Mr. and Mrs. Christian Rudolph Ebsen and, during his grade and high school years, he was largely interested in baseball. But when he entered the University of Florida, he took a pre-medical course with the idea of becoming a doctor.

He was forced to give up college after two years when the Florida boom ended and took with it the Ebsen bankroll. He went to New York and got a job at the Pennsylvania Railroad station as a soda-jerker.

Teamed With Sister

Dissatisfied, he applied for and got a job as a cowboy in "Whoopee." Several months later he sent for his sister, Vilma, and the two began working out routines together. They went on the road with the show and when it closed in Cleveland, they returned home to Florida.

Vilma went to work in a night club in Atlantic City and Buddy joined her. They continued practicing their routines and finally danced together in the Babette Club. Walter Winchell saw their act, gave them a review in his column, and the next day they were besieged with offers.

Then they joined Benny Davis' act and played night clubs and vaudeville, and did 25 weeks in the musical comedy, "Flying Colors."

Married "Girl Friday"

Buddy celebrated their establishment on Broadway by marrying Ruth Cambridge, Walter Winchell's "Girl Friday." Then he and his sister went to Europe for an engagement at Monte Carlo. They came back to New York and spent six months with the "Ziegfeld Follies."

After a five weeks' tour with Abe Lyman and his band, they took a much-needed vacation at Orlando. Returning north, they joined the Iverton (Conn.) Stock Company and did a month of comedy and dramatic portrayals. Then they rejoined Abe Lyman, did a vaudeville tour and opened at the Central Park Casino as a featured act.

While dancing there, they were seen by a Metro-Goldwyn-Mayer scout, who arranged for a screen test, which won them a contract. Special comedy acting parts were written into the script of "Broadway Melody of 1936" for the pair, as well as their featured dancing routines.

In "Born to Dance"

Buddy was borrowed by Twentieth Century to appear in the Shirley Temple picture, "Captain January." He next appeared with Eleanor Powell in "Born to Dance" and "Broadway Melody of 1938."

Vilma has since retired from the team to devote herself to the housewifely duties which she assumed when she married Bobby Dolan.

Buddy finds his relaxation in two widely diversified sports. He spends several evenings a week at the studio gymnasium, boxing with his trainer, and he has better than average ability. His other favorite sport is croquet and he has challenged all comers at M-G-M. His hobby is making candid camera photographs. His favorite dish is southern fried chicken and watermelon.

He is 6 feet 3 inches tall, weighs 165 pounds, with brown hair and blue eyes. He is an enthusiastic sailor and enjoys watching polo games. He spends most of his time between pictures originating and rehearsing new dance steps.

CLIFF EDWARDS

EVEN in the days when he associated Hawaii only with canned pineapples, Cliff Edwards played the ukelele. The American theater-going public came to know him as "Ukelele Ike" and he was a familiar figure on Broadway. He is said to have sold more original songs than any other entertainer on earth, the sales running into the millions of copies. His first really big song hit was "Japanese Sandman."

Now, Edwards is under contract to Metro-Goldwyn-Mayer and is definitely a Broadway expatriate, along with hundreds of other stars who appear almost exclusively in pictures.

Edwards was born in Hannibal, Mo., the son of Edward Edwards, a railroad man. He was educated in St. Louis and went to New York as a boy. He intended to become one of those stick-twirling drummers who amuse the patrons of Broadway orchestras. Instead, he learned to pick on an inexpensive ukelele and sold newspapers.

Made Hit With "Uke"

His peculiar ability to draw music from the little instrument soon attracted the attention of vaudeville people who bought newspapers from him. Edwards got a try-out and was an instantaneous hit. He would invite the audience to name its songs and he would play them with the gay insouciance of an untroubled troubador.

He toured in vaudeville throughout the United States, Europe, Mexico and South America, and succeeded everywhere. Returning to this country he joined a musical stock company in Chicago, but Broadway beckoned him immediately and he appeared with Marilyn Miller in "Sonny." His popularity increased amazingly and he strummed his famous ukelele in "Lady Be Good," then in the Ziegfeld "Follies" and next at the Winter Garden. He began to make phonograph recordings in 1924 and continues to do it now.

Screen Debut in Short

It was inevitable, of course, that Edwards and his ukelele should reach an even greater audience with the introduction of sound in pictures. He made his screen debut in a Metro-Goldwyn-Mayer musical short subject in 1928.

He has appeared in "So This Is College," "Hollywood Revue of 1929," "Marianne," "Lord Byron of Broadway," "Montana Moon,"

"Those Three French Girls," "The Prodigal," "Dance, Fool, Dance," "Way Out West," "Parlor, Bedroom and Bath," "The Great Lover," "Lullaby," "Sidewalks of New York," "The Sin of Madelon Claudet," "Hell Divers," "They Gave Him a Gun," "Saratoga," "Between Two Women," "Bad Guy," "The Women Men Marry" and "Bad Man of Brimstone."

Edwards is five feet five and a half inches in height, weighs 145 pounds, and has no ambition to become a matinee idol. But he enjoys life every minute, drives a long, underslung apple-green roadster, paints for his own amusement and plays a little golf. He also has a remarkable collection of goldfish, but his favorite pet is his ukelele.

Still Fond of "Stem"

Although an expatriate from Broadway, he manages to get back to the "Stem" once in a while and he considers New York, where he lived for fifteen years, as his home town. He knows today—as he always has—everyone worth knowing on Broadway, and his periodical visits are always a source of gaiety and an excuse for parties.

Cliff is not at all worried about the future. If someone pulls motion pictures out from under him, he can go back to the stage and, if that fails, he says, he still has his uke and can make records.

V I V I E N F A Y

VIVIEN FAY is tiny, blonde, and would seem almost ethereal, were it not for the quickness of her gestures, the animation as she talks, and the vivacious sparkle in her blue eyes. It is only when she is the Prima Ballerina, the Danseuse, dancing across the screen or stage, lightly as a feather on a cloud, that she seems no flesh and blood person, but a dainty apparition.

She has been dancing since she can remember, and at no time during a long, sometimes tedious and always exacting apprenticeship, can she recall a time when she would have been happy doing anything else.

Vivien was born in San Francisco, January 16. Her father was G. H. Fields, a newspaperman, and her mother Fay Vivien Fields. She was christened Billee Fields, and it was Gus Edwards who transposed her mother's maiden name, and she became Vivien Fay, while dancing with his revue.

It was in San Francisco that she first studied dancing, with Leila Maple, afterwards in Los Angeles with Ernest Belcher, and then Mahr Mieczkowski in San Francisco. Later, Vivien received instruction from Chester Hale and Zanfretti in New York, Gsovsky in Berlin, climaxed by a term of instruction with Pavlowa's dancing partner, Vladimiroff.

Brilliant Success

This long trail, which led to a brilliant series of successes, began when Vivien went to New York with Gus Edwards' Revue. Soon after, she made her first Broadway appearance in Shubert's "Naughty Riquette." She returned to San Francisco and Los Angeles a year later with the original company of "Good News," which enjoyed a long run in leading Pacific Coast cities. Vivien's superb dancing in the musical comedy brought her to the attention of Fanchon and Marco, who signed her to a contract when "Good News" closed.

Another period of study and training followed, after which Vivien danced in New York's Publix Theaters. This brought an opportunity with the famous Earl Carroll "Vanities."

Never content with one success, Vivien decided that Europe could teach her a great deal. She appeared in Paris, Berlin, Monte Carlo and Hamburg, and while in those cities, continued to practice and study.

Upon her return to New York, Vivien was selected by Max Gordon as the Prima Ballerina of "The Great Waltz," one of the most successful of all musical plays. For three seasons, until its close, Vivien's dancing was an outstanding feature of the production.

It brought her to the attention of Hollywood and she was signed to a long-term contract by Metro-Goldwyn-Mayer, making her motion picture debut as the Danseuse in the Marx Brothers' comedy, "A Day at the Races."

Zealous Student

At the first preview, Vivien's amazing whirling dance brought spontaneous applause from the audience, and critical acclaim as one of the greatest dancing numbers ever filmed.

Vivien brushes aside as unimportant all accomplishments to date. She feels that thousands of hours of patient practice lie ahead before she can approach her goal, and expects to be training herself and studying, as did Pavlowa, until she retires.

"Dancing is my entire life," she said, "and it demands all of my time, attention and energy. Since I would rather dance than do anything else, I am content to have it that way."

Although it is not required of her, she has reported every day to the studio's rehearsal hall, exercising, often for hours, to keep in perfect trim for her creative work as a dancer.

G R A C E F O R D

IN her own words, Grace Ford fell into motion pictures. She was a dancing instructor in Tulsa, Oklahoma, where she was educated. One of her pupils received an opportunity for a screen test in Hollywood. Miss Ford accompanied her as chaperon.

At Metro-Goldwyn-Mayer Studios, it was suggested that the Tulsa dancing teacher make a test. She did and was signed on a contract at once, to make her screen debut in "The Devil Doll," with Lionel Barrymore.

Miss Ford was born in Hollis, Oklahoma, where her father, Charles Lewis Ford, is an engineer. She attended school in Tulsa and participated in Little Theater drama, never with the intention of becoming a professional actress. Dancing was her whole ambition.

Studied With Fokine

She went to New York where she studied under the direction of the famous M. Fokine, L. Albertiri and Margaret Severn, having first taken professional instruction from Theodore Kosloff and his wife in California. Her first teacher was Irene Frank, who still conducts a dancing school in Tulsa.

Miss Ford is five feet five inches in height, weighs 118 pounds and has golden-brown hair and hazel eyes. She is extremely graceful and athletic. At Tulsa High School she was a star basketbball player and still plays a fast game for recreation.

As a child in Hollis, Miss Ford learned to dance in the open, inspired by sheer childish love of rhythm. She is the only dancer in the world, so far as is known, who perfected her natural grace by studying the gentle movement of waving grain in a summer breeze.

Is Book Collector

She is a collector of books, especially those devoted to dancers and dancing. Her favorite of all is "Anna Pavlowa," a biography by the husband of the great dancer. Others which she treasures are "Theater Street," by Tamara Karsavina; "The Prophet," by Kaklil Gibran, and "My Life," by Isadora Duncan.

Miss Ford continues her interest in the dancing school in Tulsa, where she began her career. Irene Frank, who operates the school, is still her closest friend and whenever it is possible for her to spare the time, Miss Ford travels back to take a dancer's vacation instructing a class of youngsters.

In Hollywood, Miss Ford studied the drama under direction of Phyllis Loughton, M-G-M coach, while she continues her dancing.

Creates Own Costumes

She is an expert designer, having taken a special course in the craft in New York and accordingly creates all of her own costumes. She reads voraciously, favoring Dickens, Shakespeare and Santayana, and owns one of the most noteworthy collections in existence of reproductions from the Degas ballet paintings. She admires Eugene O'Neill and Maxwell Anderson among the contemporary playwrights, and her favorite music is by Stokowski's orchestra.

In Oklahoma, as a child, Miss Ford was alone much of the time and nearly always in the open. She developed a love of flowers that became intensified when she arrived in California. Her garden is the envy of friends and she insists on doing much of the work there with her own hands.

Frequently, when she is able to get leave of absence from her studio work, she drives far back into the desert, or into the rugged mountains where wild flowers grow in lavish profusion. Miss Ford is convinced that dancing is a natural expression and accordingly, she accounts for her love of all things that are natural.

BETTY FURNESS

BETTY FURNESS has not only risen to screen fame, but is acknowledged as one of the pace-setters in women's fashions. She was born in New York City on January 3 and attended such schools as Douglaston, Miss Finch's private school, Brearley's and the Bennett College in Willobrook.

Betty made her first stage appearance in the title role in "Alice in Wonderland" as a child in school. She determined to become an actress when her mother introduced her to Luella Gear, star of "Poppy."

During her vacations from school, Betty modeled for commercial advertising. Her employer, John Powers, brought her to the attention of film officials, who offered her a contract.

Designs Own Clothes

Her roles in pictures include "Renegades of the West," "Scarlet River," "Cross Fire," "Great Jasper," "Emergency Call," "Midshipman Jack," "Aggie Appleby," "Let's Fall in Love," "Beggars in Ermine," "Life of Vergie Winters," "Dangerous Corner," "Gridiron Flash," "A Wicked Woman," "The Band Plays On," "Shadow of Doubt," "Calm Yourself," "The Magnificent Obsession," "Three Wise Guys," "All American Chump," "Mama Steps Out" and "The Good Old Soak."

She designs all of her clothes and makes most of them. Loves to knit and usually knits between scenes of pictures. She has a mania for collecting things, including match boxes, telegrams and pennies.

Betty is the first of her family to enter a theatrical career, her father being an executive and her mother an interior decorator.

She is five feet five inches tall, weighs 103 pounds, has blonde hair and blue eyes. She dislikes all forms of exercise except dancing.

Fashion Consultant

Regarded as the fashion consultant of Hollywood's younger set, odd moments find the young actress busy with wardrobe consultations with her various friends. Her individuality in selecting her own wardrobes has set her up as an authority, and she has been responsible for many clever fashion innovations. The latest of these is a sweater and skirt designed for evening wear.

Betty makes an annual trip back to her native New York, to renew old acquaintances and catch up with the last word in fashion. She usually completes her season wardrobes

at this time, and returns to Hollywood with numerous smart new accessories to amaze her many friends.

During her work in pictures, she observes a strict schedule of in bed at nine o'clock, and up at six in the morning. Between pictures she enjoys dancing parties with the younger smart set of the film city.

Wants a Gown Shop

Her secret ambition is to own a gown shop, of which she will be the chief designer, creating models exclusively for her customers. She will never make more than one model of the same dress or hat. Plans are all ready to go into effect at any time, and some day she declares that she will make good her threat and carry out this ambition.

Gardenias are her favorite flowers. She reads the works of Shakespeare when she is in a classical mood, or Louis Bromfield for modern tempo. She particularly admires that exotic Russian ruler, Catherine the Great. She likes the music of Guy Lombardo and the illustrations of Peter Arno. Her favorite color is blue and she likes chocolate cake and milk for a midnight snack.

Betty is a popular leader in the smart younger set.

REGINALD GARDINER

THE fact that his home is his wardrobe trunk couples neatly with the information that Reginald Gardiner delighted in boyhood in trying on old clothes that he unearthed in the attic.

Now, under contract to appear in Metro-Goldwyn-Mayer pictures, Gardiner is an actor by instinct and choice. He was born in Wimbledon, England, on January 27, the son of Robert Edward Gardiner, an actuary. He was educated at Shrewsbury School in Shropshire, where he excelled in Latin, Greek, theology and history, without neglecting athletics.

Intent on affairs of the theater, the young student nevertheless went to the Architectural Association of London to perfect himself for a career in that profession. But he saw an opportunity to get a part in a British picture, "The Perfect Lady," with Betty Ames, and seized it promptly. Architecture still interests him, but only to draw the plans for the home he hopes to build in Hollywood.

Until 1935 Gardiner was unknown in the United States. Beatrice Lillie, famous British comedienne, brought him to New York to appear with her in a musical revue. He became a celebrity in this country as well as in England, where he was well-known for ten years as a cabaret entertainer and musical comedy star.

Sought Career in U. S.

Following his first picture, Gardiner went to Paris, then traveled around the Continent for a time and eventually came to the United States. He was definitely determined to seek a career in American pictures.

In Hollywood he found his initial opportunity with M-G-M, in "Born to Dance," starring Eleanor Powell. Next he was assigned a role in "Molly, Bless You," from the novel by Frances Marion, dedicated to the late Marie Dressler, with Wallace Beery and Sophie Tucker as stars.

Gardiner is five feet ten inches in height, has dark brown hair and eyes, and weighs 150 pounds. He clings to his British mannerisms without effort. Actually an athlete and extremely active, Gardiner likes to scoff at the strenuous life, with tolerant humor.

"I never recreate," he said. "My favorite exercise is caviar on crisp crackers."

Honored by the Legion

Gardiner is the only Englishman who belongs to the American Legion. A New York Post awarded him an honorary membership when he contributed his services for an Armistice Day celebration.

He can be considered an Eleanor Powell discovery as far as his screen career is concerned, for it was the dancer who brought him to the attention of M-G-M officials, who signed him for the role of the mad musical policeman in last year's "Broadway Melody." They worked together in Miss Powell's last Broadway show, "At Home Abroad."

Great Pantomimist

The young Englishman is considered by critics to be the greatest pantomime artist of his time. One of his best known acts is his train number, in which he imitates trains and tells how they affect him. He first broadcast this routine over B. B. C., the English radio set-up. It was heard by the present King George VI of England, who ordered a command performance. Because he was on his way to Hollywood by the time the word reached him, he was unable to comply with the King's wishes.

He also does imitations of wallpaper and about everything else under the sun, animated and otherwise.

J U D Y G A R L A N D

JUDY GARLAND was born with the theatre in her veins. Her father and mother, Frank A. and Ethel Gumm, were both professionals —vaudeville folk, "legit" actors, singers.

Judy was born in Grand Rapids, Minn., June 10. Most of her education was acquired in Los Angeles, but she has been in nearly every large city in the United States with her parents "on the road."

When she was three she started singing professionally with her elder sister, Virginia and Suzanne. Within a year the "Garland Sisters Trio" won recognition. Before she was five she was singing in vaudeville, the act soon became a headliner.

In her 14 years, Judy has been in every state in the Union. The sisters appeared at the World's Fair in Chicago in 1933, then started a tour of big theatres of the midwest. In August, 1935, Suzanne married and broke up the act.

Got Her Own Chance

One day Judy walked on the Metro-Goldwyn-Mayer lot and told officials that she had eight years of stage experience.

She made her screen debut in the short, "Every Sunday," with Deanna Durbin, was loaned out to make "Pigskin Parade" and later was in "Broadway Melody of 1938."

Judy received the greatest honor of her career from Sophie Tucker, known as the last of the "Red Hot Mamas." It seems that Miss Tucker, who portrayed Judy's mother in "Broadway Melody of 1938," planned to give up hot singing and play "straight" roles after she completed the musical. When asked who would become the next "Red Hot Mama," Miss Tucker named Judy as her first choice. "She has a greater understanding of lyrics than any child I have ever met during my many years in the theatre and on the air," says Miss Tucker. Judy and Miss Tucker also appeared together in "Thoroughbreds Don't Cry."

The young singer was graduated from Junior High School with high honors and entered high school. Working in pictures didn't keep her behind in her school work for she did her lessons with a private tutor between scenes.

Tap Dancer of Note

Judy is a tap dancer of note and for good reason too. She made such a hit with Eleanor Powell, George Murphy and Buddy Ebsen in "Melody" that they all gave her private lessons.

Judy plays the piano and likes to draw and imitate models in department store windows. She likes to ride and swim, especially in the mountains. She is always frightened by earthquakes and thunderstorms. She is four feet eleven inches tall, and weighs 95 pounds. Her hair and eyes are brown.

Jessel Named Her

She received the name of Garland from George Jessel when she and her sisters appeared with him at the Oriental Theatre in Chicago. She attends moving pictures nearly every day, because she believes that it helps her learn to act. Her favorite form of relaxation is to read the funny paper or to romp with her Pekingese, named "Phooey."

In addition to her picture work she appears weekly on a national radio program with Jack Oakie. She sleeps nine or ten hours every night and her favorite food is chocolate cake and ice cream.

The starlet is a keen student and omnivorous reader. She prefers history among her textbooks, but says she likes her language studies almost as well. She is rated excellent in grammar and English literature. Among books read for offstage relaxation, she declares mystery is "tops" with her. Biography and historic volumes generally also absorb much of her spare time.

WILLIAM GEERY

WHEN William Geery was a student at the College of the Pacific, in Stockton, Calif., he swept and cleaned college buildings at night, to earn his way through school. He sang as he swept—because he was afraid, he says, when working alone in the darkened halls.

One night, a music teacher, returning to a classroom for some theme papers, heard young Geery singing and encouraged him to take private lessons. The next night, Geery finished work early, went around to the home of his uncle who directed a church choir and asked for some preliminary training in voice. The uncle agreed, suggesting that William also take piano lessons from an aunt, organist of the church choir and an accomplished musician.

With the beginning of this musical training, William's idea about his future changed quickly. He had intended to become a school teacher. Now he wanted to be a singer—an actor, a star of the stage, opera and moving pictures. The next semester he began concentrating on music and dramatics.

Sunkist Native

The young baritone was born in Dunsmuir, Calif., on May 14. He was the son of a locomotive engineer, Victor C. Geery, and Eva Geery. After graduation from Dunsmuir grade school, William and his mother moved to Oakland, where he attended St. Mary's School for two years, transferring to Sacramento high school for two years, and Sacramento Junior College for a similar period.

Then he enrolled in the College of the Pacific, working his way through by digging ditches for sewer and irrigation systems, cleaning halls and as lifeguard during summers. But he found time to take part in school plays, glee clubs and concerts, and at commencement was asked to sing several solos with the school orchestra.

After graduation, he had to find a steady job, because two hours before he received his diploma and degree, he married a junior in the college. She was the prompter and student coach for school plays and William says he pretended to have difficulty learning lines, so that he could spend as many evenings as possible taking private instruction from her.

At school he trained the glee club, gave instructions in harmony, taught the chorus and supervised the work of an a-capella choir. The next summer he continued his preparation as a teacher, taking advanced courses at the University of Southern California and earning his way as lifeguard in the university pool.

Teaches Music

In the fall, having advanced as a teacher, he was given a position at Lynwood junior high school, where he taught mathematics, social science, industrial geography, world history, English and music. In the following summer he qualified as a teacher for high schools and junior colleges.

On reaching this point, he had an irresistible urge to drop teaching and try for a career on the stage, something he had been planning to do as soon as he could save enough money. Enrolling in a dramatic school in Hollywood, he later obtained small parts in a number of stock productions.

After a year of training, he felt satisfied his voice had reached a point where he could ask for an audition, so he wrote a letter to Mary Garden, M-G-M singing talent scout. She heard him, was so impressed with his singing of selections from operas and operettas that she took him to Louis B. Mayer to repeat the performance. Mr. Mayer shared Miss Garden's enthusiasm, and Geery was given a screen test and placed under contract as an M-G-M featured player.

CHARLES GORIN

ENRICO CARUSO sang in the Vienna Opera House in "Rigoletto" and his voice inspired a boy who sat enthralled in the lofty gallery. That boy, Charles Igor Gorin, today a celebrated lyric baritone, has sung in the operas of Bucharest, Budapest, Prague, Berlin, Warsaw, Paris, Milan and New York.

Now, Gorin is singing on the screen, under contract to Metro-Goldwyn-Mayer. His screen debut was in "Broadway Melody of 1938," co-starring Eleanor Powell and Robert Taylor.

Gorin was born in the Ukraine, on October 26. His father, Samuel Gorin, was an historian. When the boy was five his family moved to Vienna where he was educated and first knew that only a career in opera could ever satisfy him.

Won Scholarship

At the University of Vienna he studied under the direction of the eminent Victor Fuchs and won a scholarship from the Conservatory. Attending school at night and singing in small theaters during the day, Gorin obtained a wide and valuable experience. When Al Jolson's picture, "The Jazz Singer", played at a Vienna theater, Gorin accompanied the action, singing Jolson's songs in the native tongue.

After five years at the Conservatory, he was graduated with honors and was engaged immediately by the Czechoslovakian Opera Company, with which he made his debut in "Il Trovatore", in 1932.

In the interval he has sung thirty starring roles in opera and also appeared on the concert stage here and abroad.

Gorin is five feet eleven inches in height, and weighs 155 pounds. He has brown hair and his eyes are blue-gray. He is convinced that motion pictures serve as a boon to mankind, primarily because they bring artistic music to the general public that was available in the past only to those who could attend opera and the theater.

Talented Linguist

Gorin was singing in Europe when talent scouts for M-G-M heard him and immediately proposed that he attempt a screen test. He consented gladly and the result was a contract in Hollywood. He swims for exercise and, for his own amusement, plays the piano and the mandolin.

A linguist with a Cosmopolitan background, Gorin is strikingly American in appearance

and mannerisms. George Washington is his favorite character in history and, before he embarks on any enterprise, he knocks on wood for luck.

Himself a lyric baritone, Gorin's favorite of all classical operatic roles is that of Tonio in "Pagliacci." Like many of his contemporaries in the world of music, he believes that the sound picture is a boon to music-loving mankind.

Facing Greatest Chance

The pictures, he contends, not only provide good music to the public at large, but they offer opportunity and reward for aspiring talent. In Europe he had occasion to observe the tragedies of many talented young singers who were unable to study, because of economic barriers. The same thing occurs in America, but since sound was introduced on film, Gorin is convinced that the condition has been virtually eliminated.

Accordingly, despite the distinguished career in opera here and on the Continent which he has forsaken, Gorin confidently believes that he now faces his greatest opportunity. To sing successfully in pictures, he says, the singer must learn to act, which was never an essential on the concert stage or in opera.

CHARLEY GRAPEWIN

CIRCUS acrobat, actor, novelist, playwright and now character actor of the screen, Charley Grapewin's career has been an active one. After thirty-seven years of vaudeville and the dramatic stage, he has found added fame in a new field.

He was born in Xenia, Ohio, December 20, educated in the public schools there, and was expected to follow his father's career in the lumber business. But Charley didn't want to be a business man, so he developed a number of acrobatic tricks and joined the Silbon Troupe, an aerial act, with the Barnum circus.

After traveling all over Europe and America and gaining the reputation of being one of the best trapeze performers under the "Big Top," Grapewin, with his partners, headlined in vaudeville until the act broke up at Portland, Oregon.

Wrote Own Material

He joined a stock company in Portland and spent the next few years as a repertory actor. Then he began to write his own material, which led to more vaudeville engagements. He again became a "big time" headliner, but deserted vaudeville for Broadway in some of his own plays, such as: "Chimmie Fadden," "Baggage Check" and "The Awakening of Mr. Pipp."

Coming to Hollywood, he was enlisted as a comedian and played in such pictures as "The Shannons of Broadway," "Social Errors," "The Quitter," "She Made Her Bed," "The Loud Speaker," "Judge Priest," "Caravan," "The President Vanishes," "Anne of Green Gables," "Eight Bells," "One Frightened Night," "Alice Adams' and "King Solomon of Broadway."

Wood-Working Hobby

Then followed "Petrified Forest," "Ah, Wilderness," "The Voice of Bugle Ann," "Libeled Lady," "The Good Earth" and "Captains Courageous." He was signed to long-term contract by Metro-Goldwyn-Mayer just prior to enacting the role of Paul Muni's father in "The Good Earth" and has since appeared in "Sinner Take All," "A Family Affair," "Broadway Melody of 1938," "Between Two Women," "Bad Guy" and "Big City."

Grapewin is five feet seven inches tall, with blue eyes and dark hair, and weighs 154 pounds. His two hobbies are golf and wood-working. Gardening is another of his recreations. He puts in two hours daily writing, when screen work permits.

To this day Grapewin boasts that he can do his trapeze tricks as well as when he performed them under the Big Top. He keeps his rigging set up in the back yard of his Hollywood home, and loves to astound his friends with it. So thoroughly is he in training that when, during the making of "The Voice of Bugle Ann," he slipped and took a dangerous fall, he landed acrobat-wise and sprang up unhurt, through sheer intuition born of years of practice.

Married 40 Years

During the filming of "Captains Courageous" he celebrated the fortieth anniversary of his marriage to Anna Chance, actress, who for years was his vaudeville partner.

He is an ardent collector of old theatrical photographs, and a walking history of the stage for the past 45 years, having known practically every legitimate player and vaudeville act during that period. He plans some day to write his recollections of these in a book, which will cover circus, burlesque, stock, vaudeville and the legitimate stage as well as pictures.

One of his highest prized honors came when a Chinese tong made him an honorary member in recognition of his work as the ancient father in "The Good Earth."

V I R G I N I A G R E Y

VIRGINIA GREY is a Hollywood girl, second generation of picture makers, for her father was Ray Grey, comedy director.

Born and reared in the atmosphere of the picture business, Virginia naturally turned to the screen very early in life. To prepare herself, she studied dancing as one of the famous Meglin kiddies. She later became so proficient in the art that she taught at the same dancing school.

At nine, she was playing bits and parts, most important of which, at that age, was her "Little Eva" in "Uncle Tom's Cabin."

An expert dancer, she applied for and was accepted as one of the Glorified Girls in "The Great Ziegfeld." She was remembered when the studio was seeking a stand-in for Madge Evans. She was kept on as stand-in for Florence Rice.

Her break came when she was cast for the leading feminine role in the Miniature Musical, "Violets in Spring" opposite George Murphy. Her work in this short subject was so outstanding that she was signed to a term contract at M-G-M and played in "Old Hutch."

Glorified Girl

Although she is still heart-whole and fancy-free, this nineteen-year-old miss has definite ideas about the qualities a "boy-friend" must possess. The youth of her choice, she says, must be a six-foot brunette with black (very black) hair; American; athletic.

She disagrees with Marlene Dietrich's declaration that American men have no gallantry, or polish. "Perhaps American boys aren't the hand-kissing, heel-clicking, bowing-from-the-waist type, she asserts, "But they have an inbred gallantry and chivalry which speak in their actual deeds of kindness, consideration and comradeship. Hand-kissing manners are nothing but trained-dog tricks; the American's gentleness, manliness and strength of character are inbred, natural and genuine."

Virginia is a blue-eyed blonde; five feet, four inches tall, and weighs 120 pounds. She was born in Hollywood and educated in North Hollywood high school. She was born March 22.

After being picked as the most beautiful girl in "The Great Ziegfeld," it was only natural that William Anthony McGuire, who was an associate of the master showman and who wrote the picture about him, should watch the career of the youngster. Finally, he saw her progress from the "stand-in" stage to a leading lady in short subjects. Then he knew

she was ready for featured roles. As a result she was awarded the role of Ray Bolger's sweetheart in "Rosalie."

Born In Hollywood

Most of her fan mail comes from girls living in Hollywood. They always ask the same question:

"How is it possible to get a break in pictures if you're a local girl?"

Virginia doesn't know the answer, except she will admit that it takes twice as much time and work to get a break if one is born and reared among the shadows of the studio lights.

She drives her own car, lives in a small Hollywood apartment, does her own cooking and, when working, has one date a week, on Saturday night.

Between scenes, she either reads, or sews or knits something for her apartment, which she decorated herself.

When she was a Glorified Girl, she had platinum blonde hair, but now that she's settled down to a dramatic career, she has allowed the natural brown to return to her tresses.

Her most recent screen appearances were in "Bad Guy" with Bruce Cabot and "Rosalie" with Nelson Eddy and Eleanor Powell.

SIR CEDRIC HARDWICKE

SIR CEDRIC HARDWICKE, noted English actor, was born in Lye, Stowbridge, Worcester, England, February 19th, the son of Edwin Webster Hardwicke and Jessie Masterson Hardwicke.

He received his education in the Bridgnorth School, Salip, and later entered as a pupil of the First Academy of Dramatic Arts, London. His first stage appearance was at the Lyceum Theatre in 1912 when he played the role of Brother John through the run of "The Man and the Woman."

Later, during 1912, Hardwicke started understudying at His Majesty's Theatre, after which he played at the Garrick in "Find the Woman." In the following year he joined the Benson Company, with which he toured the provinces, South Africa and Rhodesia.

In 1914, he toured with Miss Darragh in "The Unwritten Law" and made his first appearance as a Shakespearean player, as Malcolm in "Macbeth" at Old Vic's, then portraying Tanio in "Taming of the Shrew" and next as the first gravedigger in "Hamlet."

Hardwicke's rapidly rising career as one of the leading figures on the English stage was temporarily halted in 1914 when England entered the World War. Young Hardwicke enlisted and served with the British Armies in France until 1921.

Reperto y Star

Returning to the stage in 1922, he joined the Birmingham Repertory Company and played in such successes as "Advertising April," "Shoemaker's Holiday," "Heartbreak House," as General Grant in "Abraham Lincoln," in "Twelfth Night," and others.

Through the next year Sir Cedric was in constant demand in the theatres, in such outstanding productions as "Othello," in which he played Iago for The Fellowship of Players, "Yellow Sands," "School for Scandal," in "Showboat" at Drury Lane where he portrayed Captain Andy, "The Scarlet Pimpernel" for King George's Pension Fund in the role of King Mangus in George Bernard Shaw's "The Apple Cart," and in the role of the first gravedigger in an all-star revival of "Hamlet" at the Haymarket.

During 1930, he headed the cast of "Getting Married," "Heartbreak House," and "The Barretts of Wimpole Street," in which he played Moulton-Barrett and which had a sensational run through 1930 and 1931 at the Queen's Theatre.

Screen Debut

In 1931, Sir Cedric took his first venture in motion pictures, making his debut in "Dreyfus." Since then, he has divided his time between the stage and motion pictures. On the stage, he appeared in "The Late Christopher Bean," which had more than a year at the St. James Theatre, and, more recently, he created the role of Prince Mokail in "Tovarich" at the Lyric.

Among his motion pictures, mostly filmed in England, have been "The Rome Express," "The Lady is Willing," "Bella Donna," "Nell Gwyn," "Jew Suss," "Les Miserables," "Becky Sharp," "Lady Jane Grey" and "Peg of Old Drury."

In 1932, he wrote a book of recollections, "Let's Pretend," which is widely read in the theatre world.

In 1934 he was knighted by King George in the New Year's Honors, for his commendable contributions to English dramatic art and, a year later, was elected Rede Lecturer to Cambridge University for the year 1936.

Now under contract to Metro-Goldwyn-Mayer Studios, Sir Cedric still maintains his home in Hyde Park Terrace, London.

T E D H E A L Y

TED HEALY'S childhood ambition was to take it easy, so he became a stage and screen comedian. Born in Houston, Texas, on October 1, young Ted lived there for four years before his parents took him to Ohio.

From Ohio, Healy moved with his family to New York, and it was there he received his education — at the prep school for Fordham University.

He decided to profit from the humor he had been dishing out gratis and went into vaudeville. For fifteen years he was a familiar and entertaining figure behind the footlights of nearly every vaudeville house in the United States and Europe.

Originated Stooges

Healy was the originator of "stooges" in the theatre. Also he was the first to use animals for comedy and laughs on the stage, and was the first to organize a vaudeville stage "unit."

He made one invasion of motion pictures in 1931, when he was the comedy star of "Soup to Nuts"; played in a few Hal Roach comedies, then returned to the stage. Between vaudeville engagements he appeared in many musical shows, including "Vanities of 1927," "Passing Shows," "Night in Venice," "Night in Spain," "The Gang's All Here" and "Crazy Quilt."

With M-G-M in 1933

Healy came to Metro-Goldwyn-Mayer early in 1933 and has since played comedy roles in many musical and feature productions, among them, "Hollywood Party," "Blonde Bombshell," "Stage Mother," "Dancing Lady," "Fugitive Lovers," "Lazy River," "Operator 13," "Paris Interlude," "Death on the Diamond," "The Band Plays On," "The Winning Ticket," "Reckless," "Mad Love," "Murder in the Fleet," "Here Comes the Band," "It's in the Air," "San Francisco," "Speed," "The Longest Night," "Mad Holiday" and "The Good Old Soak."

Healy regards New York as his home town. He owns a farm and likes to work in the fields. He is a lover of dogs and admits that racing forms are his favorite reading matter.

He is five feet ten and one-half inches tall, weighs 180 pounds and has brown hair and eyes.

When he is not engaged in picture work at the studio, Ted likes to take his dogs and go into California backwoods on hunting trips. With only a packhorse and the dogs for his companions, Healy is happiest when he is playing the role of Nimrod.

Interested in Sailing

Healy also enjoys swimming for recreation. As a young man he was very proficient at this sport and participated in several competitive meets. Another sport which he pursues is horseback riding and he gets in an early morning canter whenever possible. Like many other Hollywood film players, Ted has recently become interested in sailboating and he is now spending much of his time on the water.

His friends are all people with highly-developed senses of humor. Ted believes that people who can crack a joke when things are going wrong are really worthwhile. His greatest ambition is to become a gentleman of leisure, with plenty of time to hunt, ride and sail.

Ted doesn't believe in hunches, but he subscribes to all the quaint superstitions of the theatre. He will not allow whistling in a dressing room and always knocks on wood before beginning a scene.

His favorite childhood memories are of the days when he attended De La Salle school with Jack Oakie and Bryan Foy.

WILLIAM HENRY

WILLIAM HENRY is a native of Hollywood. He was born November 10, and attended school in Los Angeles. His first role in films was at the age of eight in "Lord Jim."

While going to high school he worked in stock with the Burnham players, doing specialty roles. At 14 he traded his services as a stage hand at the Pasadena Playhouse to watch the drama technique of Guy Bates Post in "The Play's the Thing."

In 1927 he made his first trip to the Hawaiian Islands, where he attended Punaho College at Honolulu for a term. His foster-brother, Duke Kahanamoku, taught him the Hawaiian language, as well as how to ride out-rigger canoes and surf-boards.

Acted in Hawaii

Since then he has returned to the Island four times. His brother, Tom, who is a drama professor at the University of California at Los Angeles and a director of the Pasadena Community Playhouse, put on several plays at the Little Theatre of the University of Hawaii in which Bill played.

During his two years at the Pasadena Community Playhouse, and on the professional stage, Bill appeared in such productions as "Woman of No Importance," "She Passed Through Lorraine," "The Cat and the Fiddle," "Of Thee I Sing," "The Sea Gull," "Mr. Lester's Temerity," "Pelleas and Melisande," "The Great Enigma," "Love's Labor Lost," "Romeo and Juliet," "Little Women," "House Party," "The Critic," Devil's Disciple," "Not for Children."

Writes Short Stories

Since 1933 Henry has played roles in "Adorable," "Pilgrimage," "Best of Enemies," "Worst Woman in Paris," 'Coming Out Party," "Operator 13," "The Thin Man," "Wicked Woman," "Society Doctor," "China Seas," "Tarzan Escapes," "Exclusive Story," "Madame X," and in short subjects, "A Perfect Set-Up," "The Perfect Tribute," and "Long Distance Calling."

As a hobby, Henry writes short stories and has had two published in Liberty magazine. He was one of the first to introduce Hawaiian surfboard riding on the Pacific Coast and has won many cups, both at swimming meets and horse shows. He is also proficient in fencing, golfing and tennis.

Bill follows acting tradition insofar as he is superstitious about anyone whistling in a dressing room. He also refuses to be a party to lighting three cigarettes on one match.

Since he is an enthusiastic sports follower, it is not surprising that his closest friends are in the world of athletics. He is particularly friendly with Ed (Strangler) Lewis and William Tilden.

Good Trencherman

Henry enjoys reading all the classics, especially the Russian and Old English works. His favorite play is "L'Aiglon" and his favorite picture "Henry VIII." His idea of a perfect meal is a fish cocktail, salad, thick juicy steak, vegetables and coffee, with no dessert.

He belongs to the Hollywood Athletic Club, the Los Angeles Athletic Club, the Santa Monica Beach Club, the American Museum of Natural History and subscribes to the Book of the Month Club and the Literary Guild of America.

His favorite playwrights are Noel Coward and Moliere. His pet musical piece is Rimsky-Korsakov's "Scheherazade" suite. His favorite painters are Rembrandt and Van Gogh, while he admires the illustrations of Peter Arno.

William is five feet eleven inches tall, and weighs 155 pounds. He is married to Grace Durkin and lives in Beverly Hills.

JOSEPHINE HUTCHINSON

ONE of Josephine Hutchinson's earliest memories is seeing her mother in a long black gown with an ostrich feather fan, dancing with a tall dark man in evening clothes. It was in the ballroom scene of a play in which Josephine's mother was appearing in the leading role.

It was then that the young girl decided she wanted to grow up to be an actress like her mother. Soon after that her mother retired from the stage to devote her time to her family, but she encouraged her daughter in every way possible and arranged for her to take lessons in elecution.

Studied Dramatics

Josephine was born in Seattle, Wash., Oct. 12, the daughter of a building contractor, Charles Hutchinson, and Leona Hutchinson. She attended grade school and high school, devoting most of her time to studying dramatics and playing leading roles in amateur productions. She won a scholarship to the Cornish dramatic school which she attended for five months, later going to New York to try to get a job on the stage.

She began making a tour of the theatrical agencies. At the first office she visited, the manager was very kind, telling her to come back in two weeks. Believing it wouldn't be fair to try for another job, she spent the next two weeks visiting Grant's Tomb, Trinity Church yard and the Aquarium.

Started in "Hairy Ape"

Finally she obtained a small part in the Eugene O'Neill play, "The Hairy Ape," being produced by the Provincetown Players. She regards the experience as among the most valuable she has ever had. O'Neill and other men who later became famous were associated with the group and gave Miss Hutchinson much advice and training.

From New York she went to Washington, D. C., to play a variety of roles with a stock company for three years, becoming a versatile actress and gaining valuable experience.

After that training she returned to New York to appear in a leading role in "A Man's Man," which had a long run on Broadway. After the play closed Miss Hutchinson was offered an opportunity to join the Civic Repertory company formed by Eva Le Gallienne.

Discovered by Scout

She played in New York productions and revivals of Ibsen and Chekhov for seven years. It was while touring with Miss La Gallienne that she was discovered by a talent scout in Los Angeles.

In pictures her favorite role was as Hester in "Oil for the Lamps of China." Other pictures in which she has appeared include "The Melody Lingers On," "Happiness Ahead," "Mountain Justice," "The Right to Live" and "The Story of Louis Pasteur." She has recently been placed under contract by M-G-M.

Miss Hutchinson is married to James Townsend, a theatrical agent. An omnivorous reader, she likes fiction, biographies and poetry but refuses to read plays except when it is absolutely necessary.

Of the books she has read recently she most admires "Of Mice and Men," by Steinbeck, but among classical authors she prefers the works of Chekhov and Shakespeare.

She finds recreation in dancing and going to the movies two or three times a week but she dislikes bridge and never plays when it is possible to avoid it.

Miss Hutchinson is five feet, four inches tall and weighs 112 pounds. She has red hair and eyes of clear amber.

On the sets she is a tireless worker and appears punctually for all scenes.

Her first picture for Metro-Goldwyn-Mayer was "The Women Men Marry" opposite George Murphy.

B E T T Y J A Y N E S

BETTY JAYNES, the child singer who astounded the musical world when she appeared with Martinelli in "La Boheme" at the Chicago City Opera, easily captured the hearts of Hollywood's screen folk. Before she had been in the film capital many weeks, Betty won many friends with her unsophisticated charm and her eagerness to succeed.

Born in Chicago on February 12, Betty was chistened Betty Jane Schultz. Her father, Louis Schultz, is a dentist. Betty attended Myra Brodwell grade school and the Starrett School for Girls. She has always excelled in music. At school she was a member of Phi Beta sorority.

Sang "Mimi" in "Boheme"

She came to the attention of Longone, manager of the Chicago Opera, and so impressed him that he broke all precedent in casting her as "Mimi" in "La Boheme." Pietro Cimini has been one of her closest friends and has advised and encouraged her in her career.

Betty plays the piano and enjoys reading biographies of the musical geniuses of history. Her favorite sport is horseback riding and she collects charms for a hobby. Her favorite color is blue.

Fond of Coward Plays

Her choice in perfumes is lavender and she loves to wear gardenias. She attends the theatre frequently and likes the plays of Noel Coward above all others. Betty believes that the Chicago Symphony Orchestra is the best in the country.

She is five feet four inches tall, weighs 103 pounds, has blonde hair and blue eyes. She is one of four children. The others are Marian Lee, Carrain and Bobby. Marian Lee is attending Betty's alma mater, studying dramatics and voice, and hopes to have a career.

Betty spent her early days at the studio being tested for make-up, hair-dress and camera-angles.

Following her arrival at Metro-Goldwyn-Mayer, Betty was an extremely busy young lady. She arrived on the lot each morning at nine o'clock and began her studies in the studio school room. Other students included Freddie Bartholomew, Mickey Rooney, Judy Garland, Suzanne and John Arlington.

Pal of Judy Garland

Betty did all of her studying with Judy Garland. The girls are good friends and

spend most of their time together. Their teacher, Mary MacDonald, gave them their assignments in history, French and English, and whenever they were ready to recite, questioned them alternately. Both Betty and Judy are in the tenth grade.

School was over at noon, but after lunch Betty and Judy spent an hour with singing coach, Roger Edens.

At four o'clock Betty had her voice training with Maestro Pietro Cimini and, for an hour, sang the operatic arias she loves so well.

Because she had so many activities to occupy her attention, she was not impatient to begin her actual work in pictures. She was content to continue her training until Metro-Goldwyn-Mayer production heads were ready to launch her on her film career.

MacDonald Her Ideal

Jeanette MacDonald is Betty's ideal. A rich-voiced mezzo-soprano, Betty is studying hard to follow in Miss MacDonald's operatic footsteps.

Since her singing requires that she stay in perfect health, she is an avid equestrienne, plays tennis daily, and at other times can be found at beach amusement parks riding the roller coaster.

R I T A J O H N S O N

WHEN Rita Johnson was in high school in Worcester, Mass., she wanted a role in the senior class play. But the director said very kindly that he was afraid she would never learn to be an actress. It was a great disappointment to Rita, who had been trying out for every role in every school play for four years, and had never been given a part.

After the announcement that Rita had signed a contract as a featured player with M-G-M, she received a telegram of congratulation that made her supremely happy. It was from the high school play director.

She is the daughter of Lillian and William J. Johnson, and was born in Worcester, Mass., August 13.

After attending grade school and high school in Worcester, Rita was graduated as vice-president of her class.

Following graduation she took a job in her mother's tea room to pay for lessons in dramatics. Once a week she went to the school in a town 30 miles from her home.

Accomplished Pianist

Later she attended the New England Conservatory of Music, studying piano. She is an accomplished pianist and her favorite composer is Debussy.

While going to the conservatory she conceived the idea that the springboard to success as an actress was to become famous in some other line. Being a good swimmer, she decided to become an Olympic champion. She trained for the trials, but they were finally scheduled for a distant city and she didn't have enough money to pay her expenses.

Then plans for a season of plays by a new civic repertory company were announced in Worcester. Rita saw the manager and asked him to let her play small parts. He agreed, and also suggested she might like to sell subscription tickets for the series.

Sold Tickets for Stock

Rita took a block of tickets, selling them to friends and relatives. The company, which included Rosalind Russell, Madge Kennedy, and Lynn Overman, came to town, playing with moderate success, but after two weeks the manager suddenly departed, taking all the receipts and leaving players and holders of season tickets high and dry.

Rita, after her brief moments behind the footlights, went back to work in the tea room, not to earn money for more lessons in dramatic school, but to pay back her friends for the season tickets.

After the debts were paid Rita got a job playing in a stock company with Florence Reed and Conrad Nagel in Milwaukee, and later toured New England with Louise Galloway, playing in town halls and schoolhouses. Then followed a summer season in the theatre at Brookfield, Mass., with Dennis King and Eva LeGallienne. Later she went to New York where she played in "Fulton of Oak Falls" and "If This Be Treason," produced by the Theatre Guild.

Makes Good On Stage

After making good on the New York stage, Rita decided to fill in time between plays by radio appearances. Soon she was playing in radio serials, on comedy broadcasts, and had roles in "The March of Time."

She came to Hollywood this spring for a screen test and was given a contract as a featured player at M-G-M.

In rapid succession she has appeared in "London by Night," "My Dear Miss Aldrich," and "The Four Marys."

A blue-eyed blonde, she is five feet, four inches tall, and weighs 110 pounds.

Her favorite authors are Galsworthy, Walpole, O. Henry and Maupassant; playwrights, Noel Coward, Eugene O'Neill and Ibsen; painter, Van Gogh, and historical characters, Queen Elizabeth and Mary, Queen of Scots.

A L L A N J O N E S

ALLAN JONES inherits his fine tenor voice from his father, Daniel. The father came from Wales to America as a boy, and worked his way up from slate picker to mine superintendent in the Pennsylvania coal fields.

Allan's father had a fine tenor voice and, when he had saved enough money from his work in the mines, he bought an organ, then a piano, and conducted nightly singing lessons for his family in their home.

Allan was born on October 14 in Scranton, and his vocal lessons began when he was four. When he was eight, he was singing in the choir of St. Luke's Episcopal Church, and he continued there until he was fourteen.

Was Truck Driver

During his early years in high school, Allan worked as a bank messenger. Then he decided to earn more by becoming a laborer at his father's mine, and later got a job driving a coal truck for an independent company. Working sixteen hours a day, he managed to save $1500 and had the courage to step out of the mines and begin a course at the Syracuse University Music School.

Through his glee club singing and as soloist, he was awarded a scholarship at New York University. But he was anxious to go to Europe for further training. So he went back to Scranton and staged a one-man concert for his townspeople. That brought $1100 and he left for Paris, where he studied at the Warford School, and coached with Reynaldo Hahn and Felix Le Roux. Upon returning to the United States he was soloist with the New York Philharmonic under Walter Damrosch.

Made Concert Tours

Later he toured this country in oratorio and concerts before resuming his training in Paris. Again back in the States, he was engaged to sing the title role in "Boccaccio." Then followed a series of operettas for the Shuberts, before he went to St. Louis for the Municipal Opera. He sang eight operas during his first St. Louis summer and toured through the winter.

Through the following summer, he sang eleven operettas in St. Louis and, in March, 1934, opened in Boston, opposite Mme. Jeritza in "Annina," later retitled "Music Hath Charms."

Following a tour and a long run in Chicago that extended into May, Jones returned to St. Louis for his third summer season and to sing eight operettas.

Back in New York, he was invited to make a screen test for Metro-Goldwyn-Mayer. After the test, his contract was relinquished by the Shuberts, and Jones joined M-G-M as a contract featured player.

He has since appeared in "Reckless," "A Night at the Opera," "Rose-Marie," "Show Boat," "A Day at the Races," and with Jeanette MacDonald and Warren William in "The Firefly."

On July 26, 1936, he was married to Irene Hervey.

Fine Role in "Firefly"

In "The Firefly," M-G-M's adaptation of the famous Rudolf Friml operetta, he stands on the threshold of screen stardom, with probably the most spectacular role that ever fell to a film singer, as Don Diego Manrique de Lara, swashbuckling, hard-riding masculine lead.

Because of his success in this filmusical, he was given the most important role of his career as the principal male lead in "The Ugly Duckling." The studio has ambitious plans for furthering his career, both as singer and actor.

G U Y K I B B E E

GUY KIBBEE has been connected with the theatre for more than thirty years. At the age of 16 he was property man for a stock company; the juvenile suddenly went alcoholic and Kibbee was sent from the backstage regions to take his place.

Guy was born in El Paso, Texas, on March 6. He spent his youth in Roswell, New Mexico, where his father, James Kibbee, edited a paper. He ran away from home when he was 14, leaving his five brothers and sisters.

His first stage role, into which he stepped without any dramatic training, was in "The Convict's Daughter." After a long and successful career, Guy made a hit on Broadway in "The Torch Song" and was brought to Hollywood for the William Powell picture, "Man of the World." Placed under contract by Warners, he played in more than thirty pictures before joining Metro-Goldwyn-Mayer as a contract player.

Great Fisherman

Among his pictures are "High Pressure," "Torch Song," "Taxi," "The Crowd Roars," "Man Wanted," "Fireman Save My Child," "The Mouthpiece," "So Big," "42nd Street," "Gold Diggers of 1933," 'Footlight Parade," "Lilly Turner," "The Silk Express," "The World Changes," "Convention City," "Merry Wives of Reno," "The Merry Frinks," "Babbitt," "Don't Bet On Blondes," "I Live for Love," "Captain Blood," "Captain January," "Little Lord Fauntleroy," "I Married a Doctor," "Big Business," "Mama Steps Out" and "Way for a Pirate." His first picture for M-G-M was "Bad Man of Brimstone."

Fishing is his favorite outdoor sport, his main hobby, and would be his preference as a means of livelihood if he ever stopped being an actor. He likes to read "Field and Stream" magazine for relaxation.

Has Son and Daughter

The only interruption in his long and successful acting career was during a four-year period which he spent in the printing business in San Francisco. He is a member of the famous Lambs Club in New York, as well as Actor's Equity and the Bohemian Club, and Lakeside Golf Club in Hollywood.

He resides in Hollywood with his wife and daughter, Shirley Ann, and son, Guy, Jr. He

weighs 206 pounds, and has gray hair and gray eyes.

His new long term contract with Metro-Goldwyn-Mayer was followed by the fulfillment of a long-cherished desire. Kibbee for years wanted to own a farm, and raise fine horses. Travel on the road, stage work, and recently press of screen engagements, had always prevented his taking time to attempt it.

Has Ranch in Valley

Recently he purchased a ranch in the San Fernando Valley, and is now preparing to stock it with horses, aided and advised by Clark Gable, Spencer Tracy, Robert Taylor, Allan Jones and other horse experts among the screen actors. He has equipped his place completely, and passes all of his spare time on his farm, of which he is hugely proud.

The horse farm will replace the outside interest he formerly had in his printing shop. He believes every actor should have some outside activity to give perspective to his work.

Guy Kibbee is one actor whose screen characterizations closely resemble the man. His rollicking good-nature is evident both on and off the screen. That is an explanation of his popularity—Kibbee tries only to be himself.

M I L I Z A K O R J U S

THE little daughter of a Polish infantry colonel sang for fighting men and her voice carried her into the famed opera houses of Warsaw, Moscow, Berlin, Vienna, Dresden and Hamburg. It was inevitable that, sooner or later, she would go to Hollywood, the new music center of the world. So it was with Miliza Korjus.

Now she is one of the many distinguished singers under contract to Metro-Goldwyn-Mayer.

Miliza Korjus, with a home on the Riviera, wife of Kuno Foelsch and mother of a 4-year-old daughter named after her, was herself the daughter of Colonel Arthur Korjus, a hero of Poland. She was born in Warsaw, August 18, educated in Russia and music was always her life.

Sang in Berlin Opera

Max Schilling, conductor of the Berlin State Opera, heard her in concert in an aria from Traviata. He promptly engaged her for opera. That was in 1933. She sang in "Rigoletto," "The Magic Flute," "The Barber of Seville," and "Cavalleria Rusticana" until a year ago. The late Irving G. Thalberg heard her voice on a record and sought her for a screen career.

She awaited her first role in the new medium with intense interest, flinging herself meanwhile into a study of motion picture technique. Her ambition is to emulate Jenny Lind in the dual artistry of acting and singing.

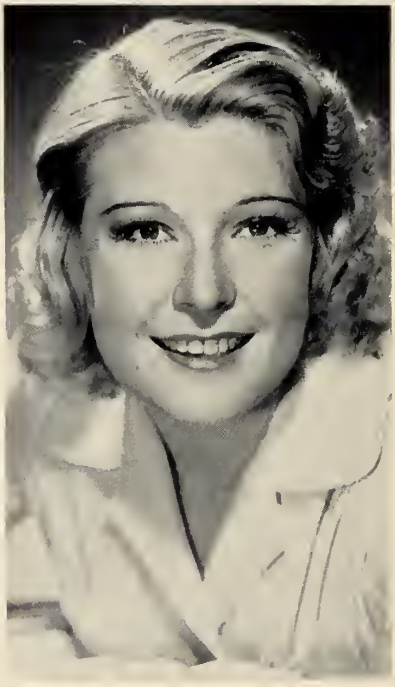
Is Restlessly Vital

Miliza Korjus is blue-eyed and blonde, charged with a restless current of vitality. She loves life whole-heartedly. She is cosmopolitan, tolerant and gay, with the impulsive warmth of her ancestry.

She is five feet eight inches in height, weighs 130 pounds and for relaxation she plays the piano and sings, or takes long walks in unfrequented places. She is a graceful dancer and a social favorite. Among her closest friends are Anna Sten, Alice Moore, Salka Viertel, and the Baron R. Lortorito.

She is extremely fond of the theatre and attends whenever she has a chance, and also never misses a good concert if she can help it..

Her personal likes include Chanel perfume, gladioli for flowers, Goethe for a classical author, Shakespeare as a classical playwright, Wagnerian music, the paintings of Raphael. Her favorite modern writer is Thomas Mann,



and she likes the plays of Samson Raphelson. She does not care for modern paintings. She is fond of the music of the Philadelphia Symphony, and likes the illustrations of McClelland Barclay.

Little Superstitious

She is a little superstitious, particularly about broken mirrors, and snakes give her the creeps. Her favorite play is "Romeo and Juliet" and her favorite picture is "Camille," with Garbo.

Miss Korjus, observing Hollywood with the eyes of a stranger, regards it with the insouciance of her cosmopolitan background. Nothing startles her. She settled herself in a new world as easily as she fitted into the atmosphere of the Continental capitals.

"Human nature," she remarked, "is not limited by border lines and diplomatic visas. Only laws and customs and conventions differ. It seems to me that Luise Rainer demonstrated this when she played the Chinese slave-wife in 'The Good Earth.' She was the faithful wife of mankind. The fact that she was Chinese made no difference. I think life is like that, too."

Quite naturally, Miliza Korjus sees Hollywood as another beautiful city and another great opportunity.

SUZANNE LARSON

SUZANNE LARSON went to the Palace Theatre in Minneapolis one day to spend the afternoon. During the stage show she suddenly got a hunch that in that theatre she would start on the road to success. She managed to meet the director of the show, Carl Johnson, who coached her for a few days, and then put her on the regular bill.

She met with instantaneous success and critics predicted that she had a future in grand opera. She made several electrical transcriptions which were sent to Metro-Goldwyn-Mayer and resulted in a long-term contract.

Made Debut at 11

Suzanne was born in Chicago on December 6, but has spent most of her life in St. Paul and Minneapolis. She made her debut at the Palace Theatre at the age of 11, without having had any voice training. She is five feet tall, weighs 79 pounds, has golden hair and blue-green eyes.

Mary McCormick was the first to give Suzanne encouragement, and advised her to wait until she was fifteen before taking any singing lessons. At the audition, Suzanne sang G above high C.

She was only ten years of age at the time of this audition. Today, at twelve, she can sing B above high C, an achievement which astounds everyone who hears her.

Her voice is strictly a natural one, since she had no vocal lessons prior to singing with M-G-M; her only tutoring being brief coaching by Carl Johnson prior to her first theatrical appearance. What development her voice has had was secured by Suzanne herself in listening to phonograph records and opera stars on the radio and trying to match the voices of these trained singers.

Wants to Sing In Opera

She attended public schools in Minneapolis, and also the M-G-M school with such youngsters as Freddie Bartholomew, Judy Garland, Mickey Rooney and Juanita Quigley. She excelled in English, spelling, reading and history. She had the highest intelligence quotient of her school when she was in the fourth grade.

Her first ambition was to be a stunt aviatrix for the movies, but she now aspires to sing at the Metropolitan Opera. She collects pictures of Jeanette MacDonald, who is her favorite star. She plays the violin and piano.

Her favorite form of exercise is horseback-riding and she likes to spend her leisure

time at the beach. She reads humorous books and her favorite is "Penrod and Sam." Her pets are dogs and birds.

Doesn't Like Classics

Suzanne has some very decided opinions. Asked who was her favorite classical author, she said: "I don't like any of them." Her pet modern writer is Booth Tarkington and her favorite playwright is Noel Coward. She likes the music of "Naughty Marietta," and her favorite historical character is Thomas Jefferson. She hates "bossy" people, loves the seashore, believes in hunches, has an ambition to become a really great singer, sleeps ten hours a night and isn't afraid of anything.

Suzanne was coached in the M-G-M dramatic school and trained by Mary Garden, famous opera star, who also is under contract to M-G-M.

Metro-Goldwyn-Mayer formed elaborate plans for her future, including a complete schooling in dramatics as well as a complete musical education. Mary Garden and other noted figures in the world of music and the theatre will contribute to the youngster's ultimate success.

At 12, Suzanne has a clothes problem. She is already beginning to look longingly at sheer silk stockings.

PRISCILLA LAWSON

PRISCILLA LAWSON was half way home from Hollywood when she was offered a contract by telephone. Believing she had tailed in a screen test, Priscilla was flying to New York when she was reached at the Kansas City airport by Fred Datig, M-G-M casting director. The word from him was one of the greatest thrills of her life, she declares.

The daughter of Elizabeth and Elmer Shortridge was born in Indianapolis, August 13. Her father was associated with the Pennsylvania Railroad and a member of a well known Indiana family.

In Indianapolis, she attended Miss Blaker's private school and the Shortridge high school, named in honor of her grandfather, a pioneer settler. Her favorite subjects were English, history and art, and her ambition was to become a famous dress designer.

Employed as Model

After graduation, she went to Miami on vacation, and decided to stay. She obtained employment as a model at one of the smart shops and soon became head of that department. At a fashion show a friend of Earl Carroll's saw her and later inquired if she would like a job as showgirl in Carroll's casino.

Priscilla accepted but after two weeks found that two jobs were too strenuous. She had been rising at 7 a. m., modeling until late in the afternoon, going to the casino at night and returning home about 3 a. m.

From Miami, she went to New York, believing she would find greater opportunities there as a model. She registered at a well-known agency and was used as a model by commercial artists and photographers.

Discovered by Talent Scout

She was discovered by a talent scout at a fashion show and made arrangements to go to Hollywood for a screen test.

She flew West through thunder storms and lightning, the plane being grounded a number of times, but eventually arrived in Hollywood for the test. She played in "Flash Gordon" at Universal and "Rose Bowl" and "King of the Gamblers" at Paramount.

When she got an opportunity to go back to New York in a chartered plane with James Dunn, Robert Blair and Mrs. Blair she accepted and the party took off.

In the meantime Datig was looking for a young brunette. When he saw Priscilla's test his search was over. It would be simple to telephone her and arrange for her to come to the studio, Datig thought.

Left for New York

But the telephone call revealed that Priscilla had left for New York the day before. Through friends of Dunn's, Datig learned the route the party intended to follow and began calling cities along the way. Finally, he reached the group by long distance telephone just as the plane was taxi-ing up to the runway for a take-off. Priscilla hopped out of the ship, wondering who could be calling her from Hollywood. When she heard Datig's voice offering her a contract she stuttered and stammered and could hardly say "yes."

Summoning her wits, she decided to ask permission to continue the flight and return to Hollywood in about a month. Datig agreed and Priscilla went back to the party to tell them of her good luck. She later returned to Hollywood to prepare for her first picture.

She admires people with a sense of humor and, although she would like to become a great actress, would give up any and all prospective careers to marry the right man and be a good wife and mother. Priscilla is five feet, five inches tall, weighs 118 pounds, has black hair and hazel eyes.

Her first screen appearance at Metro-Goldwyn-Mayer was in "Double Wedding."

MITCHELL LEWIS

MITCHELL LEWIS spent his childhood backstage and grew up with the theatre in his blood. His favorite childhood memory is of watching his father act, and he never had any other ambition than to follow in his father's footsteps.

Born in Syracuse, New York, on June 26, Mitchell attended grade school and high school in his home town. He excelled in history and literature, but had little time for any other activities, for even at that time he was acting professionally.

His father, Manuel Lewis, was a matinee idol of his day and he taught the son. Mitchell was an avid student, quick to learn. He appeared with William Faversham in England and, upon his return to the United States, he had leading roles with Nazimova, Holbrook Blinn and Theodore Roberts for many seasons.

Immediate Success

Like so many actors, Mitchell hesitated to leave the stage for motion pictures, but finally accepted an offer to play in "The Barrier." His success on the screen was immediate and since that time he has appeared in such films as "The Bar Sinister," "The Sign Invisible," "Hard-Boiled Haggarty," "Eagle of the Sea," "Frivolous Sal," "Tenderloin," "Way of the Heavy," "Madame X," "The Leatherneck," "Linda," "The Black Watch," "One Stolen Night," "Girl of the Port," "The Death Ship," "Ann Vickers," "Count of Monte Cristo," "Tale of Two Cities," "Espionage," "Conquest," "Big City," and "Bad Man of Brimstone."

Enjoys All Sports

Lewis enjoys all outdoor sports, especially hunting and fishing. Between pictures he goes on solitary hunting trips with only his dog for a companion. He regularly attends the wrestling matches and is considered an authority on the mat sport, since he was a good wrestler himself in his youth. He also frequently goes horseback riding. He reads biographies for relaxation, but insists that he cannot read in bed.

He is married to Manette Rejan and, since signing his term contract with Metro-Goldwyn-Mayer, makes his home in Hollywood. Mitchell is six feet two inches tall, weighs 180 pounds, and has dark brown hair and brown eyes.

One of Lewis' proudest boasts is that he appeared in "Burning Daylight" and other stories of Jack London. In silent days he

and Hobart Bosworth were the screen's principal exponents of London adventure stories. He knew the author personally.

Flyer in Politics

Hollywood friends induced him to try his hand at politics several years ago, and on their request he became a candidate for the state assembly on an efficiency ticket. He was defeated. Recently he was asked to try again, but declined, insisting that henceforth he will stay with acting and leave politics to politicians more skilful than himself.

Lewis, despite his desertion of politics, is a keen student of current affairs and national problems, and one of the best informed actors in Hollywood on these subjects.

Lewis is superstitious as are many other veteran stage folk. His pet aversion along this line is a hat on a bed, but he won't tolerate whistling in his dressing room nor will be look a black cat in the eye.

He is a great flower fancier. Although California wild flowers are favorites, his own garden abounds with roses, tulips and gladiolis.

A sincere man with a large, expressive face, critics say "he looks like an actor should look."

D E L L A L I N D

DELLA LIND, blonde Viennese singer, has the reputation of being truly cosmopolitan. She knows the Continental capitals as the average American girl knows the neighborhood in which she lives.

Miss Lind drove racing boats and motor cars, became an expert fencer, and learned to fly at Le Bourget in her spare time between writing numerous fiction stories and articles for European publication. At odd moments she studied art. Already familiar with French, Italian, German, Hungarian and Czechoslovakian, she also learned to speak English.

Mannequin in Vienna

Della was born in Vienna on June 19. Her father was the late Leopold Natzler, actor and director. Her mother was an actress. She was educated in private schools in Vienna and Paris. When her father lost his money after the war, Miss Lind became a mannequin in Vienna. Her voice was so lovely that she went on the stage at fifteen.

She worked in several German pictures and in the stage play, "Casanova," in England. Other plays in which she has appeared are "Maritza," "The Count of Luxemburg," "Eva," "Pirandello" and others. Among her European pictures are "Grass Widower," "Melody of Love," "Scotland Yard," "Student's Romance," "Going Gay" and others.

Praised by Royalty

Although she speaks several languages, she had never attempted English until the role in "Casanova." She learned the language for that one play and now laughingly admits that although she spoke the lines, she rarely knew what she was saying. Her greatest fright came when she learned that the King and Queen were in the audience. She was terrified by the thought that she might offend them with her manner of speaking English, but the fears were unfounded. After the performance they requested to see her, and personally complimented her on the performance she had given.

Since arriving in Hollywood, she has acquired several pets, among them a spirited wire-haired terrier, answering to the name of Heidi. Two love birds, trained to sit on her shoulder and eat from her hand, form the remainder of her household.

During odd moments away from the studio, Miss Lind follows the arts she studied in

Vienna. She has completed several interesting impressionistic sketches of Hollywood. Her Hollywood column is a current feature of one of the leading newspapers in Vienna.

The actress is in constant touch with her native country since her mother and two sisters still reside there, and trade news of the community for items from Hollywood.

Both of her sisters are in the theater, one a comedienne, the other a dramatic actress. Each has met with tremendous success and is acclaimed a reigning favorite of the Viennese stage.

Since her arrival in Hollywood, Miss Lind has sent one print of each portrait she has had taken to her mother, who is keeping them in chronological order in a large album.

Her Perfume a Secret

Her voice is lyric and she plays the piano for her own amusement. She attends the theatre frequently and rides for exercise. Her most difficult problem is to get enough sleep.

Miss Lind is slim and vivacious, with golden hair and brown eyes. She weighs 120 pounds and is five feet six inches tall. She has one secret which she guards jealously. The ingredients that compose her favorite perfume are known to her alone and she acquired the recipe from an old chemist in Vienna.

T I L L Y L O S C H

TILLY LOSCH was enrolled as the youngest student in the Austrian Imperial School of Ballet at the age of seven, when the celebrated dancer, Saharet, sponsored her.

Not long after starting to study ballet, Tilly's father, a wealthy banker, was killed in an automobile accident. That and the World War depleted the family fortune.

In spite of the hardships, Tilly continued in the ballet class and won considerable acclaim in the public examinations. When she was sixteen, she got her first big chance when she substituted for the prima ballerina in a performance before the King and Queen of Spain.

She entered other schools in Vienna and Berlin and studied under the famed Mary Wigman. In addition to dancing, Tilly took up music, acting, languages and art. She danced at the Opera, and appeared as an actress at the Burgtheatre, under the direction of Hans Brahm.

Danced for Reinhardt

She met the famous Max Reinhardt, who engaged her as the premiere danseuse in "The Green Flute." Later she arranged all the dances for his "A Midsummer Night's Dream." Reinhardt persuaded her to come to America to stage the dances for his production of the show there.

Tilly went to London and danced in "This Year of Grace." Returning to New York, she appeared in "Wake Up and Dream." Back in London, she danced in "Fifty Million Frenchmen," "Bitter Sweet," "The Gang's All Here," "The Band Wagon," "Streamlined," and appeared in "The Miracle." She was presented to the King and Queen while dancing at the Covent Garden Opera House.

After making her first picture, "Limelight," in Great Britain, she came to America for "On Your Toes." While dancing in this show she accepted an offer for a part in "The Garden of Allah."

Lotus in "Good Earth"

She was tested for the part of Lotus in "The Good Earth" and was cast. Her work in this picture won her a long-term contract at Metro-Goldwyn-Mayer.

Tilly is five feet three inches tall, weighs 115 pounds, has auburn hair and gray-green eyes.

Tilly not only is talented as an actress and dancer, but she designs her own clothes. She has an exquisite collection of antique jewelry

which she has added to, bit by bit, during her travels around the world.

She attends pictures several times a week because she is anxious to learn as much as possible about screen technique. Her closest friend is Adele Astaire Cavendish and she especially admires Noel Coward.

Dogs Favorite Pets

Her favorite form of exercise is swimming and she takes long walks in the early morning. Her favorite pets are dogs, and she declares that, if she moves out of the apartment where she now lives, she will buy a Dachshund.

For relaxation Tilly likes to read and selects her material from biographies and histories. She plays the piano expertly. Her favorite color is chartreuse and her favorite menu is a thick steak.

Her greatest disappointment in life was when she was unable to have her contract with the Vienna Opera Ballet signed because of the revolution. Tilly admits that her greatest fear is of burglars.

Although her sensational "Flame Dance" was a traditional Oriental movement, Tilly originates many of her own dances. She is of a shy, retiring nature.

E L E A N O R L Y N N

WINSOME Eleanor Lynn always dreamed of becoming a great actress. When she was a grammar school student at Borough Park, Brooklyn, she enacted plays in front of a mirror.

"I pretended I was a policeman and arrested myself," she laughs.

After leaving Borough Park school, the daughter of Max and Vera Lin went to Pershing High school. Graduating, she "sat in" on classes at New York University as an unaccredited student, selecting studies she liked.

Miss Lynn always had wanted to be an actress, she says. One day her sister, Thelma, who appeared on the stage in "Maedchen In Uniform," read in a newspaper that Reginald Goode wanted amateurs for the Provincetown (Mass.) Theatre.

Her First Appearance

Thelma went to see him about a job, taking with her a picture of Eleanor, 12. Goode sent for Eleanor. He was impressed when she corrected Thelma in her lines and accepted her as a "tuition-paying student." However, her work was so outstanding, that she won a scholarship with the theatre-school and remained there two years.

From Provincetown Miss Lynn went to Civic Repertory, New York. She was there two weeks when the Theatre Guild asked her to play the idiot in "The Good Earth." It turned out she wasn't the type, but she got the role of "Tiger Lily" instead.

After "The Good Earth" Miss Lynn went into Vera Murray's "Bridal Quilt" as Minnie Ella, co-featured with Claudia Morgan and Lester Vail. In 1935 she was co-featured with Elisha Cook, Jr., in Shubert's "Come Angel Band."

While appearing in "The Golden Journey," another Shubert production, with Allan Bunce, in 1936, she attracted the attention of Metro-Goldwyn-Mayer film scouts. In the summer of 1937, she capitulated to the lure of the screen and flew to Hollywood from New York. She was signed to a featured player contract by Metro-Goldwyn-Mayer.

Miss Lynn, born on October 27, comes from a family of eight. She has four sisters, Shirley, Frances, Mary and Thelma, and three brothers, Irving, Semune and Jackie, a talented pianist. Her father is a retired musician. She was married December 23, 1935, to Oliver Edel, member of the Manhattan String Quartette.

Miss Lynn is five feet, two inches tall, weighs 101 pounds, has dark brown hair and flashing dark eyes. She has lived in New York most of her life, but has traveled all over the United States and Europe. Her youthful ambition was "to be a great actress, and still is."

She likes gardenias. Her favorite classical author is Shakespeare, favorite classical playwright Ibsen, and Beethoven's Opus 132 Quartette her choice orchestration. She likes the paintings of Rembrandt, Holbein and numerous Italian artists.

Eleanor's Favorites

She lists favorites as follows: Modern author, Thomas Woolf; modern playwright, Maxwell Anderson; modern painter, Picasso; historical character, Daniel Boone; orchestra, New York Philharmonic when Arturo Toscanini conducts; illustrator, McClelland Barclay.

Miss Lynn's favorite exercise is tennis. She loves dogs, but never has owned one. She likes to read biographies and she plays the piano "badly." For recreation she goes to the movies and dances, but refuses to play bridge.

SAUNDRA MAAZEL

EXACTLY four years and ten months ago, a daughter was born to the famous concert pianist, Marvin Maazel, and his equally talented wife, Frances Berkova, noted violinist.

The tot was christened Saundra, and from earliest babyhood amazed both family and friends by her keen appreciation of music.

It was soon discovered that crying spells could be silenced, not by the rattle of toys, but by a symphony recording, or by melodious improvisations played by mother or father.

The Maazel family moved to California a few months after Saundra's birth. Surrounded by musical friends of the family, the youngster's interest grew.

When she was twenty months of age, the baby was given a violin purchased as a toy from a five and ten cent store.

Through this plaything Saundra's father discovered the baby possessed that rare attribute to musical success, perfect pitch.

Given First Violin

He immediately purchased a sixteenth-size violin, the smallest instrument made, measuring ten inches in length and played with a bow twelve inches long.

On this instrument Saundra was instructed in technique by her mother and quickly committed to memory ten ambitious compositions. Her progress was so rapid that she was finally turned over to Carl Moldrem, a specialist in the musical training of children, and remained under his guidance for ten months. At the end of this period she was presented in her first public appearance at which time she was distinctly the "hit of the evening."

From this point on, her mother continued the training and a few months later Saundra was invited to give a recital program, comprising fourteen numbers, at the San Diego Exposition. She was three and one-half years of age at this time.

Today, at four years and ten months, her repertoire consists of numerous difficult violin concertos and concert numbers.

In Constant Demand

During the last year and a half, the young artiste has been in constant demand at smart gatherings in and around Hollywood, and in this manner attracted the attention of Metro-Goldwyn-Mayer studio officials, who immediately contacted her parents in regard to a screen career for the child.

Extremely petite, and small even for her age, Saundra is a distinct type of beauty. Her eyes are large and dark, and her head is covered with a mass of soft, black curls.

To her, playing the violin is fun, just as playing a game is fun, and Saundra loves games.

In Love With People

She is never happier than when someone invites her to accompany her mother and father to a party, or when guests are invited to her home.

Although she is only a bit over four, her scrapbook would rival many of those kept by artists in the business for years.

Among its contents of press clippings and programs are letters from such famous names in the amusement world as Edward G. Robinson, Francis Lederer, Jay Paley, head of Columbia Broadcasting System, Andres de Segurola, famous baritone of the Metropolitan Opera Company, Jean Hersholt, Clarence Brown, Sophie Tucker, and many others.

At the present time Saundra is dividing her time between play, violin lessons and dramatic coaching.

Metro-Goldwyn-Mayer studios have brilliant plans for this tiny artist.

ANTHONY MARLOW

A FORMER longshoreman on the Philadelphia waterfront, welterweight pugilist and newsboy, Anthony Marlow today is under contract to Metro-Goldwyn-Mayer as a singing actor.

He is a protege of Dimitri Tiomkin, distinguished composer, husband of Albertina Rasch, the dancer. Marlow was singing under the shower in a Quaker City gymnasium when Tiomkin heard him. His voice, a mellow lyric tenor, reached D above high C in the aria from "Africane" by Meyerbeer.

Sings for Mayer

Tiomkin promptly approached the youth with a proposition to go to Hollywood. The composer offered to pay all expenses. Marlow was penniless. He grinned cheerfully as he rubbed down and accepted the idea. A few days later, with Tiomkin himself as accompanist, the ex-fighter sang for Louis B. Mayer in his office at the studio.

Again he sang the aria from "Africaine," which he calls his luck song; then the aria from "Tosca" and next the song, "Brother Love," by Flederman. He concluded with an ancient Hebrew chant. Mayer, preparing for a business trip to Europe, called for a contract blank which Marlow signed.

The newcomer to Hollywood's musical group was born Albert Mahler, in Philadelphia, on February 5, the son of Max Mahler, a former Viennese singer. His mother, Catherine, was a native of Prague.

The youth attended grade school, the South Philadelphia High School and later, Temple University, where he took the pre-medical course. He won a scholarship to the Curtis Institute, graduating with a degree in music.

Sold Newspapers

The education came after a youth of considerable trial. The Mahler fortunes vanished early and the son sold newspapers at the age of eight. He also was a golf caddy. Later he became a stevedore. His prowess with a left hook brought him to the attention of sports promoters and he became a "preliminary" fighter at $12.50 a battle.

In fifteen professional ring engagements he was never knocked out. He did shatter the bones of his right hand, however, and was forced to hang up his gloves.

After four years of study, Marlow joined the Philadelphia Grand Opera Company of Leopold Stokowski. He sang for Rojinski,

Fritz Reiner and then for Tiomkin.

Marlow is a serious young man, but beneath the surface there is the laughing gypsy personality of his ancestry. He is dark and slender, five feet, nine inches in height and weighs 154 pounds. He swims well, is a fast badminton player and keeps in excellent condition by steady training.

He was married on November 3, 1933, to Loly Matison, a professional violinist.

By inclination and habit, Marlow maintains his training schedule. He is one of the crack boxers in the M-G-M gymnasium, where Donald Loomis is physical instructor. In addition, Marlow swims daily at Santa Monica, plays tennis, handball and rides.

Heavy Singers Through

It is his firm conviction that the days of over-weight singers are numbered, even in the world of opera and motion pictures.

Under constant observation by studio executives, Marlow is being carefully prepared for his screen debut. Meanwhile, he conducts an intensive study of the new technique. He admits to a timidity before the camera that he never felt in front of an audience, but believes it will wear off.

"After all," he laughed, "a microphone never hits below the belt."

I L O N A M A S S E Y

HOLLYWOOD is the end of the rainbow for Ilona Massey. She was born Ilona Hajmassy, the daughter of Hungarian peasant parents. A scant few years ago, she lived in a one-room Budapest apartment, with her father, mother and sister, supporting the family on her frugal chorus-girl income of sixty pengo a month, equivalent to twelve dollars. Ilona's natural blonde beauty assured her a place in the chorus, but the equally golden soprano voice which won her fame went undiscovered, because no one had the patience or time to encourage her.

Like every other Hungarian peasant girl, Ilona learned needlework as a child. When fourteen, she became a seamstress in a tailoring establishment, but dreamed of becoming a great actress. A year later, after days of indecision and waiting, she was interviewed by the manager of the Kiraly Schinaz, Budapest's leading opera house.

"He asked me what I could do," Ilona said, "and I answered, truthfully, 'Nothing'."

Impressed by Beauty

But the manager was so impressed by Ilona's beauty that he placed her in the chorus, where she danced for two years.

Association with famous singers made Ilona ambitious to become an opera singer. Her untrained voice aroused no enthusiasm in the manager, who told her, "Do anything you like, you may develop into a fine dancer, but never try to sing with that voice of yours."

Rebuffed whenever she attempted to sing, Ilona took lessons secretly. She went to Vienna, Mecca of all singers.

Ilona was given unimportant roles in one of the city's less pretentious theatres, and doubled as an understudy to the leading lady. When that actress suddenly became ill, Ilona sang Tosca. In the audience was Felix von Weingartner, manager of the Vienna State Opera House, who went back stage after the first act and offered her a contract.

Receives Big Chance

Ilona was carefully coached in minor parts, when she received her big chance. Maria Nemeth, who was to have starred in the "Empress Josephine" at the Varosi Schinaz, Budapest's finest theatre, was forced to relinquish her role two days before the play was to open. She suggested Ilona for the part.

After forty-eight hours of frantic rehearsals, Ilona made her debut as an opera singer. With her parents, dressed in peasant costume, in a box, Ilona sang magnificently and her success was instantaneous.

Ilona was immediately offered the star role in a modernized version of Offenbach's "La Belle Helene," to be produced in Vienna. But also watching Ilona's triumph was Benjamin Thau, Metro-Goldwyn-Mayer executive. He signed her to a long-term contract.

Although she had never appeared on the screen, Ilona was given an important role the day she arrived at the studio. She made her debut as Brenda, Eleanor Powell's companion in "Rosalie," which co-stars Miss Powell and Nelson Eddy.

Greatest Discovery In Decade

The singer's voice has been acclaimed by critics as the greatest of any discovery of the past ten years. Although she spoke no English six months ago, she has made rapid progress with the language, and speaks with a distinctive accent, similar to that of Luise Rainer.

"Ilona Massey has a vibrant and 'alive' quality. She also has a terrific sense of humor, and her smile is contagious."

"I am a harder worker, because I love to work," she says, and she proves what she says by working assidously. Every morning she reports to the studio at five o'clock—"just to be sure that everything is right."

DOUGLAS McPHAIL

GOOD LUCK has been a constant companion to Douglas McPhail. His earliest ambition was to become a member of the Metropolitan Opera Company and he has always been able to do those things which would speed him on his way.

He was born in Los Angeles on April 16. His father was a salesman for one of the big oil companies. His mother fostered his yearning for music and encouraged him to accompany her to concerts and opera.

Before starting school, he traveled with his family to Sacramento, Portland, and Oakland. They finally settled in San Francisco where the boy attended grade school. When his father's business brought them back to Los Angeles, he attended high school in Beverly Hills.

While there he was able to further his ambitions, for his parents secured a singing teacher for the youth, and at the same time he was able to indulge his love for the stage by taking part in school plays and attending all classes offered on the drama. He was manager of the high school track team.

Quit School for Travel

Graduating, he entered Santa Monica Junior College with the idea of preparing for the legal profession, his father's desire. McPhail quit college at the end of his first year and shipped as seaman on a freighter bound for South America. He had been told that there was a demand for singers there.

He secured jobs singing in night clubs with American bands. Returning home, he continued voice study and secured small parts in light opera in Los Angeles and San Francisco.

Between these, he was earning enough money to pay for his singing lessons by working as attendant in a service station.

Motion Picture Extra

Some of his friends persuaded him to join them as extra workers in pictures. Since this was allied to his ambition, he was easily persuaded to register as an extra.

His first job was in the chorus of "Born to Dance" at Metro-Goldwyn-Mayer. This was followed by others, none of which promised anything in the way of fame, but all of which added fuel to the fire of his ambition.

When casting was being done for "Maytime," he was given a bit part. This led to his big "break," for, while working in the picture, he attracted the attention of Jeanette MacDonald, she being impressed with the quality of his voice. She encouraged him to continue studying and to add dramatic courses to his singing lessons.

He didn't know that Miss MacDonald had praised his voice to studio executives, until he received a note requesting him to report for a screen and voice test.

Things then happened quickly. Jack Chertok, in charge of short subject production for M-G-M, was contemplating a series of miniature operettas.

Contract With M-G-M

His attention was called to McPhail. He looked at the screen test. Calling the youth, he signed him as leading man.

McPhail is six feet tall, weighs 170 pounds. He is a blonde, with curly hair. He has every chance to realize his ambition, for he will be doing the kind of work he loves.

His favorite sport is fishing and he often accompanies his father on mountain trips for trout. He also angles for fish of the deep sea variety.

He likes picture-making, too, but he still insists that he won't be happy until he reaches the Metropolitan Opera Company.

R U B Y M E R C E R

RUBY MERCER realized a childhood ambition when she stepped out on the stage of the Metropolitan Opera House in New York to sing a leading role in one of the season's important production. Her appearance at the Metropolitan was the top after the young lyric coloratura's brief, rapid climb to success.

The daughter of Ive McElhinny Mercer and L. L. Mercer was born in Athens, Ohio, July 26. Her father's fine baritone voice was an inspiration to her, and when, as a small child, she decided she wanted to be an opera star, he gave her every encouragement. His daughter began taking lessons in voice and piano at an early age, becoming an accomplished pianist as well as a great singer.

Graduate of Ohio University

Ruby attended grade and high schools in Athens and received a degree of bachelor of arts from Ohio University, completing the course in three years. Her favorite subjects were mathematics, journalism and languages.

After receiving her college diploma she went to the editor of her home town paper, the Athens Messenger, told him that she thought newspaper work was interesting and exciting and asked for a job.

He offered her a position as feature writer and music reviewer for the concerts given at the university during the school year. She accepted, held the job for several months until she was invited to visit a former classmate whose father was an United States army officer in Honolulu.

Year In Honolulu

She went to Honolulu and stayed a year, giving piano lessons to sons and daughters of army officers at Schofield Barracks. Desiring to resume her own musical education, she returned to the United States and enrolled in the Cincinnati Conservatory, remaining two years and graduating with a degree of bachelor of music.

As a star pupil from the conservatory she impressed the company manager of a summer opera company in Cincinnati who assigned her to a leading role in "Romeo and Juliet," in which she made an outstanding success. From there she went to Lake Chautauque, N. Y., where she played in "Barber of Seville," "Marriage of Figaro" and "Rigoletto" with another summer opera company. Later she played two seasons with the St. Louis Municipal Opera Company.

Recommended for a fellowship at the famous Juilliard school in New York, she completed further training in voice, was given an audition by the Metropolitan and assigned the leading role in "Tales of Hoffman." Later she sang the part of Nedda in "Pagliacci" and Marguerite in "Faust," finding time between productions to appear as prima donna in the Broadway musical "Forbidden Melody."

Attracts Talent Scouts

It was Miss Mercer's Broadway appearance in "Forbidden Melody," the Sigmund Romberg musical, that attracted studio talent scouts. She was asked to make a screen test that proved successful and was placed under contract by M-G-M.

To keep in condition, she swims, rides, plays tennis, and for recreation reads and plays the piano. She prefers travel books to fiction and would like to make a world tour as a vacation.

She admires the genius of Picasso among modern painters, Rembrandt as a classicist, and selects the Philadelphia symphony orchestra as the one she likes best to hear, particularly playing selections from "Siegfried" and "Traviata."

Five feet, five and one-half inches in height, she weighs 120 pounds, has green eyes and ash blonde hair.

U N A M E R K E L

UNA MERKEL was born in Covington, Kentucky, on December 10. She was educated in the public schools of Covington and Philadelphia, and then attended a dramatic school in New York.

She made her debut in a picture in which she played the sister of Lillian Gish and, at the same time, doubled for her, but the picture was never finished. Her first stage appearance was in "Two by Two," followed by "The Poor Nut." She played the lead in "Pigs," and then appeared in "Two Girls Wanted" and "The Gossipy Sex."

With Helen Hayes

After a short season in vaudeville, Una played for two years in "Coquette" with Helen Hayes, and the two became firm friends. While appearing in "Salt Water" with Frank Craven, she was given a role in the picture, "Abraham Lincoln."

Prior to signing her Metro-Goldwyn-Mayer contract she had roles in "Eyes of the World," "The Bat Whispers," "Command Performance," "Daddy Long Legs," and "Wicked." Her recent films include "Private Lives," "Huddle," "Red-Headed Woman," "Freedom," "They Call it Sin," "Whistling in the Dark," "Clear All Wires," 'Midnight Mary," "Day of Reckoning," 'Blonde Bombshell," "Forever Faithful," "This Side of Heaven," "The Woman in His Life," "The Merry Widow," "The Rear Car," "Have a Heart," "Evelyn Prentice," "Biography of a Bachelor Girl," "The Night is Young," "Baby Face Harrington," "One New York Night," "Broadway Melody of 1936," "It's In the Air," "Riff Raff," "Speed," "We Went to College," "Born to Dance" and "The Good Old Soak."

Great Favorite on Lot

Una is a decided favorite on the Metro-Goldwyn-Mayer lot. Her grand sense of humor and sympathetic understanding have won her hosts of friends.

During her years in Hollywood she has also won a reputation for being decidedly original in entertainment plans for parties. She has become a consultant for everyone planning a party and desiring to introduce a novel note.

An ardent collector of games of all sorts, Una has little trouble entertaining guests. Arranged in a large room are games of every description and to suit every taste. Even tiddly-winks is included.

Summer barbecues are her favorite method of entertaining, however, and a large barbecue pit in the garden of her home, flanked by long tables and rustic chairs, provides an ideal setting.

She is five feet five inches tall, weighs 108 pounds, has blonde hair and blue eyes. Una is an expert pianist and a good cook. She likes swimming and reading biographies. She is afraid of microphones.

Now Glamour Girl

She made her first appearance as a glamour girl in "Saratoga," wearing an especially designed wardrobe and a set of chic coiffures. As a matter of fact, the talented actress had fifteen changes of costume in the picture, nine more than she ever made before.

Glamour was a new thrill for Miss Merkel. Prior to "Saratoga," she had been featured almost exclusively opposite comedians of the Frank Morgan and Charlie Butterworth type. She even was kissed by Gable.

On the strength of her remarkable performance in "Saratoga," Metro-Goldwyn-Mayer gave the "one girl in pictures who speaks with a Southern accent and means it" a new contract.

She is destined for bigger, and, she hopes, more glamorous roles.

JOAN MITCHELL

FROM childhood on, Joan Mitchell seemed destined for a career as an actress. Her burning ambition ever since she could remember was to act. As a young girl, Joan would gather all the children in the neighborhood and enact dramatic bits from plays.

She was born on June 30, in Brooklyn, New York, the daughter of John Mitchell, a government employee, and Ann Mitchell. She attended the Holy Innocence grade school and, later, Erasmus High School in Brooklyn.

Graduating from Erasmus High School, she decided to earn her own livelihood. At seventeen, she ventured into New York alone, walked into an advertising agency, demanded a job—and got it.

Screen Test

After two years of appearing in a cigarette company's advertisements and modeling furs for a New York designer, she was called to the attention of Metro-Goldwyn-Mayer executives, who induced her to go to Hollywood for a screen test. She had studied dramatics in leading New York schools.

So successful was Miss Mitchell's test that she was signed to a contract by Metro-Goldwyn-Mayer and given a part in "Rosalie" with Nelson Eddy and Eleanor Powell.

Since coming to Hollywood, Miss Mitchell has been more determined to make a success of her career than ever. The two actors she most admires, Spencer Tracy and Luise Rainer, are on her same lot. She often visited their set to watch them in "Big City."

Her first role in "Rosalie" has given her further opportunity to carry out this wish. Here she was under the direction of W. S. Van Dyke, famous for his ability to bring out hidden talents in stars.

Pictures Interesting

Miss Mitchell confesses that working in pictures is far more interesting than the life she led as a model.

"You get more satisfaction out of the work, for one thing," she declared. "Instead of posing for pictures, this profession of acting for pictures gives you the feeling of having accomplished one definite thing. It is stimulating, and makes you want to accomplish bigger and more definite things."

Miss Mitchell is five feet, seven inches tall, weighs 125 pounds, has chestnut brown hair and a striking personality. She has lived in New York all of her life, venturing outside the city for the first time to come to Hollywood.

She is fond of orchids. Her favorite playwright is Ibsen, favorite author is Alexandre Dumas, favorite classical orchestration is Ravel's Bolero. She likes the modern girl paintings of McClelland Barclay and the paintings of Michelangelo. She loves to listen to the dance arrangements of Eddie Duchin.

Her Favorites

Other favorites that are included in her list are, modern playwright, Noel Coward, modern author, Somerset Maugham, favorite historical character, Abraham Lincoln, favorite actor, Spencer Tracy, actress Luise Rainer.

Her favorite exercise is walking. When not working, her favorite pastime is to sit, rest and read, mostly biographies and plays. Also, likes to design clothes in her spare time. The living personality she admires most is the Duke of Windsor.

She firmly believes in hunches and has successfully carried through many of them, she states . Her only superstition is walking under ladders.

Miss Mitchell's closest friend is her sister.

Her favorite recreation is dancing and going to the movies. For sports, she engages in swimming, tennis and horseback riding.

FRANK MORGAN

BORN in New York City on June 1, a member of the Wupperman family of Angostura Bitters fame, Frank Morgan was known as one of the best boy sopranos in the city, singing at St. Thomas and All Angels churches. After attending public and private schools, he went to Cornell University, but abandoned his studies after several years to embark upon a business career.

He started out as a brush salesman, tried his hand as an advertising man on the old Boston Traveller, sold real estate, and went West to be a cowpuncher before deciding to follow in his brother Ralph's footsteps on the stage.

Paid by Washing Dishes

After Frank had decided cow-punching was a little too strenuous for him, he rode a freight train to New Orleans and spent his last few dollars on clean clothes and a bath. Then he went into the best hotel and ordered a table. When the dessert arrived he lost his nerve and called the waiter and confessed he had no money. He washed dishes until seven in the morning and was given breakfast in the kitchen.

He changed his name to Morgan when he made his debut in a vaudeville skit. He appeared on Broadway in "Mr. Wu," "The Man Who Came Back," "Seventh Heaven," "My Lady Friends," "Gentlemen Prefer Blondes," "Among the Married," "Topaze," "The Firebrand," and the musical comedies and revues, "Band Wagon," Ziegfeld's "Rosalie," and "Rockabye."

"Philippa" His First

Morgan first appeared on the screen in the silent days in "The Girl Philippa" and "Laughter." Since the introduction of sound films he has made "Secrets of the French Police," "The Half Naked Truth," "Kiss Before the Mirror," "Luxury Liner," "Billion Dollar Scandal," "Reunion in Vienna," "Made on Broadway," "When Ladies Meet," "Broadway to Hollywood," "The Nuisance," "The Cat and the Fiddle," "Success at Any Price," "Affairs of Cellini," "Blonde Bombshell," "Best of Eenemies," "By Your Leave," "Naughty Marietta," "I Live My Life," "Escapade," "The Perfect Gentleman," "Trouble for Two," "The Great Ziegfeld," "Piccadilly Jim," "The Last of Mrs. Cheyney," "Emperor's Candlesticks," "Saratoga," and "Rosalie."

Humor is Spontaneous

Frank is six feet tall, weighs 180 pounds and has light brown hair and light brown-gray eyes. He is an ardent baseball fan and his favorite sports are tennis, golf and swimming.

Frank is the absent-minded professor of the screen. His appearance in a picture means its comedy success. His humor is spontaneous, for he doesn't depend upon dialogue. He can make any line funny, even a tragic one.

He is considered one of the best hosts in Hollywood. He wears conservative clothes and hates to shave himself. He is happily married and allows his wife to read his fan mail. He seldom looks at a newspaper and never carries a watch.

Frank still has a fine tenor voice with which he entertains his friends occasionally. He is well known for his famous thumbnail descriptions of movie stars. A serious looking man, he hates to talk seriously. He believes that actors themselves are uninteresting and should be viewed only from the point of their characterizations.

Frank's greatest ambition is to appear in a picture with his brother Ralph. During all their years on stage and screen the brothers never have been co-featured.

"Apparently, producers think one Morgan is enough," Frank says.

The brothers are ardent chess players.

STANLEY MORNER

STANLEY MORNER stepped from a Milwaukee lumber yard to motion pictures. But not all in one stride; from worker in the yard he rose to be a lumber buyer, then stepped before a radio microphone, next into opera and thence into pictures.

The son of Mr. and Mrs. F. E. Morner, Stanley was born on December 20, in Prentice, Wisconsin. His great-grandfather, O. S. Van Dusen, still lives there.

Young Morner went to work in Milwaukee, choosing the lumber business for a career. But at Carroll College, Waukesha, the school which gave the theatrical world Alfred Lunt and Fred MacMurray, he studied dramatics and was found to have an excellent tenor voice. He finally won a place on the WTMJ radio programs, and was soon appointed announcer as well as soloist. There Morner sang and announced for two and a half years, meantime studying under William Wegener.

Discovered by Garden

Engaged by the State Lake Theatre in Chicago, he started his theatrical career. Soon his voice was hailed as of grand opera quality. He joined an opera organization, toured the Middle West in "Faust," then returned to Chicago, and was engaged to sing in the Empire Room of the Palmer House, where he was soloist for 48 weeks. Following this he was starred in concerts on tour, and was next engaged for NBC programs. He also sang the lead in the production of "Xerxes."

When Mary Garden visited Chicago and heard him sing, she arranged for him to sing with her in a contemplated tour in "Carmen." However, this tour had to be cancelled. But Miss Garden, then in negotiation with the Metro-Goldwyn-Mayer studios, wrote enthusiastically regarding her tenor find. So Morner was sent to New York, where he made a screen test. The result was that he entrained for Hollywood.

'Ziegfeld' His First

He was at once chosen for the cast of "The Great Ziegfeld," which was followed by a role with Jean Harlow in "Suzy," then a musical short, "Annie Laurie," "Piccadilly Jim," "Old Hutch," "Mama Steps Out," "Song of the City," and "Navy Blue and Gold."

Young Morner is six feet two inches tall, with brown hair and blue eyes. Aside from his singing, his dramatic perception is keen and his training makes him an actor of more than ordinary ability.

In college he was a member of Beta Pi Epsilon, and the Theta Alpha Phi national honorary dramatic fraternity. He played football, basketball and baseball. In 1933 he married Lillian Vedder. They have one child, Stanley, Jr.

Plays Slide Trombone

His favorite sports are tennis and baseball. Aside from singing, for fun he plays a slide trombone.

Morner finds Hollywood a place of hard work, for he is intensely ambitious. He took up dancing under Dave Gould, the studio's dancing expert, to achieve greater grace of carriage — also to be ready if called for a musical comedy role. He also worked with Oliver Hinsdell, the studio's dramatic coach.

A hard-working young man, Morner is intensely serious about his career. He studies several times a week with his "discoverer", Miss Garden, who is confident he will soon become a motion picture singing-star.

GEORGE MURPHY

GEORGE MURPHY was born in New Haven, July 4, the son of the famous Michael Charles Murphy, Olympic coach and former coach of the University of Pennsylvania. The boy was raised in the atmosphere of athletics and rigid training.

While attending prep school, George traveled all through England and Europe. Entering Yale, Murphy studied for engineering and participated in track, football, baseball and basketball.

Success has not turned Murphy's head. He is just as likely to be found associating with fighters, football players and track stars as with the Hollywood elite.

Worked in Coal Mine

In an effort to learn the engineering industry from the ground up, George got a job in a coal mine, but was seriously injured when a cable broke as he was being lowered into a shaft. After spending six weeks in a hospital, George got another job as a Wall Street runner.

He met Juliette Johnson, a clever dancer, who encouraged him to try his own feet. They were married in 1927 and soon were appearing in such Broadway night spots as the Montmartre, the Lido, Central Park Casino and the Club Richmond at the Mayfair in London, the Opera Club in Paris and elsewhere.

In addition to his night club work, Murphy has been in such musical shows as "Good News," "Hold Everything," "Shoot the Works," "Here Goes the Bride," "Of Thee I Sing," "Roberta" and "Anything Goes."

Came West to Dance

He came West to dance in similar Hollywood spots and agreed to appear in a screen test with a girl who aspired to a career, although he had no such plans for himself. The test resulted in George's first screen role in "Kid Millions." Since then he has danced and sung in "Jealousy," "I'll Love You Always," "After the Dance," "Public Menace," "Woman Trap," "Top of the Town," "Broadway Melody of 1938," and "London by Night."

Murphy is five feet 11½ inches tall, weighs 175 pounds, has brown hair and blue eyes. He is a clever boxer and enjoys tennis and golf. He collects stamps, maps and hats. He once patented a muscle liniment.

Likes Water-Skiing

Recently, Murphy joined with Frank Shields, the tennis ace, and Courtland Hill, Jock Whitney's protege in Hollywood, to form the first water ski club in the world, at Lake Arrowhead. They ride on ordinary skis behind careening speed boats and have challenged the world of aquatic sportsmen to organize a team for competition.

Murphy and his wife frequently take dancers' holidays to dance at social affairs, and they both swim, play tennis and golf. He is a member of the New York Athletic Club, the Lambs, West Side Tennis Club in Hollywood and the Lakeside Golf Club.

Even when he's working in a picture, he takes part of his lunch hour to box in the studio gymnasium. He has fought rigorous rounds with Lee Ramage, the Pacific Coast heavyweight contender, in training bouts.

He is the first person, on stage or screen, to be Eleanor Powell's dancing partner. They appeared together in the "Melody of 1938," doing ballroom and comedy dancing. His fellow workers and critics alike hail him as Hollywood's new star, both in dancing and acting.

E D W A R D N O R R I S

BORN in Philadelphia, March 10, Edward Norris received his first schooling at Penn Charter. He became interested in dramatics when he was ten, but was forced to give up his acting when his parents, Dr. Richard C. Norris and Grace Norris, sent him to Culver Military Academy.

He didn't like the life of a cadet, so he ran away to New York and shipped aboard a four-master around Cape Horn. The voyage took eight and a half months and they spent two months in quarantine off San Francisco. After the trip he had lost his love of the sea.

Was Newspaper Man

Returning to his home, his father got him a job on the Philadelphia Ledger. Later he worked on the Philadelphia Bulletin and Morning Record.

He again took up dramatics, joined the Philadelphia Professionals and then went to New York to play with the Theatre Union Group. Again his interest in the theatre was interrupted when he had to go to the coast to settle his mother's estate.

He started back to New York by boat, but got only as far as the Panama Canal, where he worked on the Panama-American newspaper as a reporter for two months. Then he decided to return to Hollywood and make a try for screen recognition.

Picked by Mamoulian

Months passed in which his money gradually diminished, but finally he got a role in a play, "Doomsday Circus," which flopped after ten days. A scout saw his performance and reported to Rouben Mamoulian, who was casting "Queen Christina," and gave him a role.

On the strength of his work in a short subject, "The Perfect Alibi," he was raised to the rank of featured player. Among his pictures are "Show Them No Mercy," "Tough Guy," "Small Town Girl," "Mama Steps Out," "Song of the City," "Between Two Women," and "Bay Guy."

He is a six-footer, weighs 160 pounds, has dark brown hair and brown eyes. His favorite sports are football, tennis and swimming. He is a licensed airplane pilot.

He has the distinction of having made a solo flight after two hours of instruction—for that reason he is not allowed to indulge in his favorite sport while working in a picture.

Norris likes to read Tolstoy, Somerset Maugham and Eugene O'Neill, and enjoys listening to Tschaikowsky when played by the Philadelphia Symphony Orchestra.

Honeymoon by Plane

His father was president of the American Medical Association and was one of the most famous obstetricians and gynecologists in the country. He was also chief of staff at three of Philadelphia's major hospitals. He recently retired.

Norris married Ann Sheridan a few months ago and they took a flying honeymoon, traveling by air to the interior of Mexico for a hunting trip.

He used to have a honey bear for a pet, but his wife sent it to the Zoo when they moved into their new apartment.

He is considered one of the most promising young leading men on the M-G-M lot and is expected to develop into stardom along the same lines as Robert Taylor.

To fulfil this prediction, Metro-Goldwyn-Mayer is carefully developing Norris, bringing him along slowly to better and better roles. His latest assignment was the romantic lead in "Bad Guy."

Norris is quiet, serious and studious.

DENNIS O'KEEFE

DENNIS O'KEEFE walked into the Metro-Goldwyn-Mayer Studios to make a test for a small bit in "Rosalie." Instead of this, he found he had been catapulted into one of the most important leads of the year, in "Bad Man of Brimstone," and was hailed as Hollywood's newest discovery in romantic leading men.

The how and why of this are interesting. The young actor, son of a famous vaudeville star, played a bit in "Saratoga," and Clark Gable and Director Jack Conway noticed him. They called the attention of studio executives to him, and Dennis was given a test, then placed in stock.

"That's My Man"

Harry Rapf was looking for a leading man with Wallace Beery and Virginia Bruce in the epic of pioneer days, and couldn't find the right combination of virility, dramatic acting and romantic appeal. When he went with Pete Smith to view one of the latter's shorts in a studio projection room, O'Keefe's test happened to be running.

"That's my man," decreed Rapf.

He was born at Fort Madison, Iowa, March 29, while his parents, Edward and Charlotte Flanagan, were on a vaudeville tour. His father teamed with Neely Edwards in the famous "Off and On" act.

He was raised in vaudeville theatres where his parents played and schooled all over the country until Flanagan and Edwards were signed to come to Hollywood to create the "Hall Room Boys" comedies. Then he went to Hollywood schools.

Eleven years ago the elder Flanagan died. Finishing high school, the youngster went into vaudeville, wrote some screen stories, and returned to Hollywood to play bits and seek fame.

Father Rapf's Friend

Gable and Conway didn't know his history, but sensed the background and experience of the young player. After Rapf had given him the lead in "Bad Man of Brimstone," he discovered the boy's identity. The elder Flanagan was a close friend of the producer years ago.

Dennis was given the screen name of O'Keefe. He lives in the San Fernando Valley, on a small ranch, and raises Great Dane dogs. He is an athlete, an expert hunter, has written "Don't Pull Your Punches," produced by Warner's, and other stories, under the name of Jonathan Ricks, his favorite play is "The Guardsman" with Lunt and Fontanne. On the stage he has appeared in "Once In a Lifetime," "The Broken Wing," "The Family Upstairs" and Bad Girl." In vaudeville he carried on with his father's old act "A Lesson In Golf" for some years, until his mother asked him to quit and essay pictures.

His mother, who was a singing violinist in vaudeville, and his sister Hortense, live in Hollywood.

He is 6 feet, 2 inches in height, with blonde hair and blue eyes, and weighs 175 pounds.

Opposite Virginia Bruce

His first lead, in "Bad Man of Brimstone," saw him opposite Virginia Bruce.

O'Keefe is one of the most widely traveled actors in Hollywood. With his parents he has been in every city in America that boasted a vaudeville theatre during the palmy days of the Varieties.

His father's former partner, Neely Edwards, is now in pictures in Hollywood, and they are close friends. O'Keefe often gathers with the group of vaudevillians now in pictures, including John T. Murray and Vivian Oakland, Harry Sharrock, Sophie Tucker, Brosius and Brown, Guy Kibbee, Claude Gillingwater, and the others who have found Hollywood a new career with the demise of the "two a day."

EDNA MAY OLIVER

EDNA MAY OLIVER, one of the screen's grandest troupers, was born Edna May Nutter, on November 9, in Boston. As a girl, she sang in the Oliver Street Humanitarian Church. Upon the death of her father, Edna May was forced to contribute to the support of the family, left almost destitute. Possessing a lovely soprano voice, Edna May found employment singing with an open air opera company, which toured the smaller New England cities. She was then sixteen and her salary was $12 a week. Never strong, the cool night air took its toll and Edna May's voice was ruined.

Deciding upon a stage career, then frowned upon, Edna May changed her name to Oliver. From third and fourth rate stock and traveling companies, she joined the Lindsey Morrison Stock Company in Lynn, Mass., where she received her first real experience. Four years later, with forty dollars, which she had saved, the actress went to New York.

Long Road to Success

New York rebuffed Edna May at every turn, and, from her debut at sixteen, it was thirty years before she became an acknowledged success. Her progress was slow, but gradually she was given outstanding roles in "Icebound" and "The Cradle Snatchers." Edna May attained stardom in "Show Boat," which brought her to the attention of Hollywood.

After a holiday at Palm Beach, Edna May was signed to a motion picture contract and appeared in "Half Shot at Sunrise," "Hook, Line and Sinker," "Cracked Nuts," "Bad Girl," "Laugh and Get Rich," "Cimarron," "Fanny Foley Herself," "Ladies of the Jury," "Penguin Pool Murder," "The Conquerors," "Hold 'em Jail," "The Great Jasper," "Ann Vickers" and "Little Women."

Famous for "Sniff"

"David Copperfield" definitely established Edna May as one of the screen's foremost character actresses. She was placed under contract to Metro-Goldwyn-Mayer and proved her ability to play any type of character role in "No More Ladies," "A Tale of Two Cities," "Romeo and Juliet," "Parnell," "My Dear Miss Aldrich," and "Rosalie."

Edna May's "sniff," for which she is famous, was discovered quite by accident. Edna May always sniffs after a scene. A camera caught it and, when shown in the projection room, it panicked the audience.

Interested in Music

Always interested in music, Edna May is proud of her outstanding collection of symphonic records. She plays the piano well and is a constant patron of the Hollywood Symphonies Under the Stars, the Philharmonic Orchestra, concerts and ballets. She lives alone, and happily, with her maid and dog, Casper Milquetoast.

Edna May is five feet seven inches tall, weighs 138 pounds, and has ash blonde hair and hazel eyes. Her sense of humor never fails her and she is constantly mimicking those about her. Her secret ambition has been to conduct the Philadelphia Orchestra. She has the talent, but never anticipates getting the opportunity. Her favorite exercises are horseback riding and swimming.

She takes a great interest in astrology, and believes that superstition is a form of ignorance. She likes cats and dogs, and enjoys puttering in the miniature garden of her New England Colonial home. She believes that there are more really great people alive today than ever before in the history of the world. Her hospitality, for which she is famous, is featured by New England boiled dinners and Boston baked beans.

MAUREEN O'SULLIVAN

MAUREEN O'SULLIVAN was born at Boyle, Ireland, on May 17. After attending school in Dublin, London, and a finishing school in Paris, Maureen returned home.

Luck and fate stepped in while she was still in her 'teens and ultimately resulted in her following a screen career. Director Frank Borzage was in Dublin making exterior scenes for "Song of My Heart" which starred John McCormack, and also was quietly conducting a search for a beautiful Irish girl for an important role in the picture.

Maureen, invited to a party which also was attended by Borzage and some of his aides, attracted the attention of the director. He volunteered to give her a screen test which resulted in an offer of a contract by Fox Film Corporation.

Came West With Mother

Her father, Major Charles O'Sullivan, of the Connaught Rangers in Ireland, ultimately gave his consent, which resulted in the beginning of her highly successful career.

Maureen and her mother came to Hollywood and the young girl started on a long series of pictures, which included "So This Is London," "Connecticut Yankee," "Just Imagine," "The Princess and the Plumber," "The Big Shot," "Thirty Days," "Tarzan, the Ape Man," "Skyscraper Souls," "Payment Deferred," "Cohens and the Kellys in Trouble," "Robbers' Roost," "Okay America," "Strange Interlude," "Tugboat Annie" and "Stage Mother."

Poultry Her Hobby

She is a typical Irish colleen, with blue eyes, dark brown hair. She is five feet three and one-half inches tall, weighs 111 pounds. She has a pet bird dog named "Rodger." She is married to John Villiers Farrow and they live in Beverly Hills.

Maureen likes tennis and horseback-riding for exercise. She likes to read romances and travel stories. She plays the piano and raises poultry for a hobby. She is a member of the Dominoes, a women's club composed of Hollywood actresses. If she were not kept busy acting, she says she would like to try her hand at writing. She believes that the most interesting people she knows are authors, and one of her closest friends is P. G. Wodehouse. She is not superstitious.

Mate for "Tarzan"

Her later pictures are "Tarzan and His Mate," in which she played opposite Johnny Weissmuller; "The Thin Man," which starred William Powell and Myrna Loy; "Barretts of Wimpole Street," which starred Norma Shearer and Charles Laughton; "Hide Out," with Robert Montgomery; "David Copperfield," featuring an all-star cast; "West Point of the Air," with Joel McCrea; "Richlieu," starring George Arliss; "Anna Karenina," starring Greta Garbo; "The Bishop Misbehaves," with a cast of featured players; "The Voice of Bugle Ann" and "The Devil Doll," both starring Lionel Barrymore; "Tarzan Escapes," again opposite Johnny Weissmuller; "A Day at the Races," starring the Marx Brothers; "The Emperor's Candlesticks," co-starring William Powell and Luise Rainer; "Between Two Women," "My Dear Miss Aldrich," and "Yank at Oxford."

At the present time, Maureen's chief interests in life are the unique home she and her husband are constructing in Coldwater Canyon and the forthcoming visit of her sister, Shelia, from Ireland. The modest five-room home is being patterned after her old Irish homestead and will contain a chapel.

Sister Sheila is very beautiful, Maureen says, and, if Sheila is interested in entering pictures, she will coach her.

REGINALD OWEN

THE theater originally was more an adventure than a profession to Reginald Owen, but now it is both.

Born in Wheathampstead, England, on August 5, Owen attended the City of London School, then enrolled in the London Academy of Dramatic Art, primarily because the calling promised a life of colorful associations and extensive travel.

The promise was fulfilled. He spent a year on the London stage in a variety of character roles, then crossed the Channel to Paris. He was there in 1914. The great adventure literally overtook him and Owen enlisted with the Royal Garrison Artillery, in which he served for three years as a lieutenant. After two more years in Brussels, he came to the United States.

"Letter" First Picture

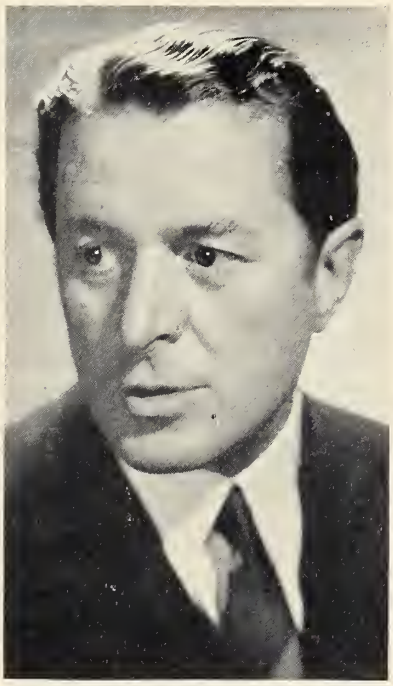
There was an interval of Broadway experience, but it was inevitable that the tall young Englishman would attract the watchful executives of Hollywood. He made his screen debut in "The Letter" and was an immediate success.

Since that memorable picture Owen has appeared in many others, always in an important role. Among them were "The Woman Commands," "Platinum Blonde," "Courage," "A Study in Scarlet," "Robbers' Roost," "The Big Brain," "Double Harness," "Voltaire," "Queen Christina," "The Narrow Corner," "Of Human Bondage," "Madame Du Barry," "The Good Fairy," "The Bishop Misbehaves," "Call of the Wild," "Anna Karenina," "Escapade," 'A Tale of Two Cities" and more recently, under contract to Metro-Goldwyn-Mayer, in "Rose Marie," "The Great Ziegfeld," "Love on the Run," "Dangerous Number," "Personal Property," "Conquest," "Rosalie," and others.

Loves to Travel

Owen is an habitual globe-trotter. He is a little more than six feet in height and weighs 170 pounds, a large man, but extraordinarily light on his feet. He plays a fast game of tennis, excels at his native game of cricket, is not ashamed of his golf and is an expert swimmer.

For relaxation from any activity at all, Owen prefers to fish and is not disappointed with a poor catch. He reads biographies in preference to fiction and spends considerable time writing plays and articles.



An enthusiastic admirer of Greta Garbo, whom he met for the first time in "Anna Karenina," Owen has seen every picture the glamorous star ever made, in most cases three or four times. He owns cats and dogs, writes plays as a hobby, thinks "Hamlet" the greatest play ever written and "David Copperfield" the best picture ever produced—and would like to spend every spring in the forests of rural New England.

Owen was married in 1934 to Billy Ediss.

Can Play Any Type

One of the remarkable things about Owen, and one which greatly enhances his value as an actor, is his ability to portray almost any type of role. He is equally at home as a "heavy," such as he played in "Trouble for Two," or in a light comedy role, like the one he did in "The Great Ziegfeld."

He has a flair for make-up and is able so to disguise his own personality that it is often necessary to consult a programme to find out who is playing a certain role, only to discover that it is that Reginald Owen again.

Owen's performance in "Queen Christina", starring Greta Garbo, won him an M-G-M contract.

BARNETT PARKER

SINCE his initial venture in the theater, Barnett Parker, now an acknowledged celebrity of the screen, has maintained that salesmanship was his forte.

In Yorkshire, England, where Parker was born on September 11, he watched a wandering repertory company and acquired the yearning to act. The manager told him that, for twenty pounds, he could join the outfit for experience. Parker did it. The company used his twenty pounds for train fare to get out of town. But he went with it.

When he was 21, Parker came to the United States, but the World War interrupted his plans to carve a niche for himself in the theater hall of fame. He signed up with the British Army and served four years as a first lieutenant of the line.

With Billie Burke

Back in the States he appeared with Billie Burke in "Mind the Paint Girl" and "Amazons." He joined the Shuberts and appeared in many of their productions, reaching Los Angeles in "Student Prince" and "Bittersweet." His performances immediately attracted studio executives and Parker was signed to play in "Mr. Deeds Goes to Town," with Gary Cooper, under the direction of Frank Capra.

Now he is under contract to Metro-Goldwyn-Mayer, where, incidentally, Billie Burke is a colleague on the list of notable featured players.

He appeared in "Roaming Lady," "The King Steps Out," "The General Died at Dawn," "We Who Are About to Die," and for M-G-M, "Libeled Lady," "Dangerous Number," 'Personal Property," "Espionage," "Born to Dance," "The Last of Mrs. Cheyney," "Broadway Melody of 1938," "The Emperor's Candlesticks," Married Before Breakfast," "Double Wedding," and "Navy Blue and Gold."

Bows to the New Moon

Parker is six feet in height, weighs 198 pounds and has light hair and blue eyes. He is unmarried. He is a collector of antiques and his favorite recreation is swimming.

Denying stoutly that he is superstitious, Parker has been seen in Piccadilly, Paris, New York and elsewhere, halting abruptly in his tracks and removing his hat as he made a sweeping bow. He does it to a new moon.

"Born to Dance" when he showed Eleanor Powell and James Stewart the "Honeymoon Cottage." From that role alone, he received more than 10,000 fan letters—and also a letter from the M-G-M studios, which contained a long-term contract which he immediately signed and returned.

Is Bird Fancier

He has built a home in Brentwood, where he engages in the hobby of bird raising. He has more than fifty different species, and is adding more daily.

He is known as the "break-up" actor among his fellow players. He has been dubbed thus because he holds the record of making actors break up their lines while he is working with them.

Although he enjoys the screen, he would like to do at least one stage play a year, and for that reason he is actively interested in various Little Theatre movements, but he hasn't any ambition to become a star. Parker says he will be perfectly happy as long as he receives diversified roles.

He admits that one of his most unique thrills came when he was asked to make a "teaser" trailer for M-G-M showing the "yumph" in "Double Wedding."

CECILIA PARKER

CECILIA PARKER was born in Fort William, Canada, April 28. The daughter of a British soldier, Cecilia and the family were taken to England during the war, returning to Canada at its close. The family moved to Hollywood when Cecilia was nine, and she attended Hollywood High School and Immaculate Heart Convent.

She started her motion picture career as an "extra" in order to earn a little spending money. She was soon noticed by a casting director and offered a screen test. This test started her on a screen career as the heroine in several Western pictures. Her first was opposite George O'Brien, in which she rode a horse for the first time in her life. Other Western stars she appeared with were Buck Jones, Ken Maynard and Rex Bell.

Played Garbo's Sister

In two years she appeared in "Rainbow Trail," "Mystery Ranch," "Jungle Mystery," "Lost Special," "Tombstone Canyon," "Lost Valley," "Riders of Justice," "Riders of Destiny," "Secret Sinners" and "Lost Jungle." In 1934 she was co-starred in "High School Girl."

It was shortly after her appearance in this picture that Metro-Goldwyn-Mayer signed her to a long-term contract. They needed a blonde girl who resembled Greta Garbo enough to be her sister in "The Painted Veil." Cecilia was chosen. To date, this is still her favorite role, and she considers it a "lucky break" that she was able to work with Miss Garbo. In succession she appeared in "Naughty Marietta," "The Night is Young," "Ah, Wilderness," "Three Live Ghosts," "Old Hutch," and "A Family Affair."

Seeks Character Roles

Cecilia is five feet three and one-half inches tall, weighs 110 pounds, has honey-colored hair and brown eyes. She lives in Beverly Hills with her mother and brother, and has a married sister.

Originally her youthful ambition was to become an opera singer or great pianist. Today she wants to be a great character actress.

Although Cecilia is not superstitious, she does believe in hunches and follows her "woman's intuition" rather than seek other people's advice. She particularly dislikes

gushing people and believes sincerity is the most important human characteristic.

She is an all-around athlete. Likes to ride horseback, but still prefers a Western saddle to the English saddles used by her friends. Plays an excellent game of tennis, and is a wizard on roller skates. Enjoys going to the beach in summer, but won't go in the water over her knees. Gets an excellent sun-tan that lasts almost the year 'round.

Loves the Mountains

She owns a large tract of land at Big Bear, and plans to build a cabin. Spends all her free time between pictures in the mountains, where she rides and can out-hike any of her chums.

Cecilia is popular with younger set of movie actors and actresses, but doesn't go out a great deal at night.

Her favorite food is listed as anything Spanish, especially tamales. Also has a weakness for chocolate ice cream sodas. Gardenias and yellow roses are her favorite flowers.

Cecilia is an intensive student of the screen. Recently she made her first trip to Catalina Island to watch a picture company work.

N A T P E N D L E T O N

ALTHOUGH Nat Pendleton was born on a farm in Iowa, August 9, he was raised in New York. He attended Polytechnic preparatory school in Brooklyn and Englewood High School in New Jersey. He received a bachelor of arts degree from Columbia University, where he majored in economics.

While attending Columbia, Pendleton captained the wrestling team and won the National Intercollegiate heavyweight wrestling championship. After winning the A. A. U. national title, he won the world's amateur heavyweight championship at Amsterdam in the 1920 Olympics.

In Oil Business Abroad

After graduation, he was stationed in Portugal as a representative of the Standard Oil Company. He later organized an import and export business that operated out of Lisbon and covered the west coast of Africa, France, Spain, Belgium, England and Germany. He sold his business after four years of operation and became a purchasing agent for the United States government in Spain. Later, he returned to America and took a position with General Motors.

He became interested in pictures, so he collaborated with Bernarr MacFadden and organized the True Stories Films, Inc. of which he was vice president and general manager.

Nat decided to go on the stage and appeared in "Naughty Cinderella," "My Girl Friday," "The Gray Fox," "The Brass Ring," "Celebrity" and others. Then he appeared with Ruth Chatterton in a picture titled, "Laughing Lady," and with Maurice Chevalier in "The Big Pond."

Is a Banjo Player

Under contract to M-G-M, Nat has played in "The Thin Man," "Murder in the Rear Car," "Straight is the Way," "Death on the Diamond," "Cat's Paw," "Sing and Like It," "Gay Bride," "Reckless," "Murder in the Fleet," 'Here Comes the Band," "It's In the Air," "The Great Ziegfeld," "The Garden Murder Case," "Sworn Enemy," and "Under Cover of Night."

He is six feet tall, weighs 200 pounds, has dark brown hair and hazel eyes. He is still very interested in foreign trade and economics. He plays a banjo. He still keeps in trim through wrestling and also plays tennis. He is not married.

Actor and Writer

Pendelton is not only an actor but a writer as well, having authored an expose of the wrestling racket, which was recently produced as a picture.

General Nathaniel Greene, of Revolutionary War fame, was his great-granduncle. The composer of "The Star Spangled Banner," Francis Scott Key, was another great-granduncle. George Pendleton, another great granduncle, was Abraham Lincoln's ambassador to Germany.

Reads Five Languages

He usually portrays "dumb guys" on the screen, but can read and write five languages with ease.

When Pendleton left for England to fulfill a film engagement, he planned to return to M-G-M after he had completed the picture and made a tour of the continent.

Hollywood has not softened this "hard guy", He wrestles almost daily in Los Angeles gymnasiums. Once, he challenged "Man Mountain" Dean and Soldier Frank Leavitt to wrestling matches, offering to forfeit $1,000 to charity if he lost. The challenge went untaken.

L E O N A R D P E N N

LEONARD PENN started in the theatrical business on the ground floor. His first experience with the drama was as an usher at the Court Square Theatre in Springfield, Mass., where he handed out programs during his high school days. That was sufficient to give him the acting "bug."

The son of Eve and Marcus Penn, Leonard was born in Springfield November 13, 1907. His father was a builder and manufacturer. Leonard attended the Kensington Avenue and Washington grade schools, then the Central high school, where he first found an outlet for his dramatic urge in the school's French plays. He went on to Springfield junior college, then to Columbia University, where he studied drama under Estelle H. Davis.

On the Road

Out of college, Penn organized several little theatre groups, all of which were short-lived. Finally, he went on the road in Shakespearean repertory, from which he graduated to stock, traveling all over the United States and eventually winding up on Broadway, where he made his debut in 1934 in Elmer Rice's "Between Two World's." There followed "Field of Ermine," with Frances Starr, in 1935, then "Paths of Glory," and next Brock Pemberton's production of the comedy hit, "Personal Appearance," with Gladys George as the star. She and Leonard were married September 18 of that year.

When his wife returned to Hollywood for the film, "Valiant is the Word for Carrie," Penn accompanied her. Having inherited his father's manufacturing business he had virtually decided to forget his acting ambitions. But visiting his wife at M-G-M studio, where she was appearing in "They Gave Him a Gun," with Spencer Tracy and Franchot Tone, he was seen by casting director Fred Datig, who urged him to take a test.

Screen Test

Eager to help him, Gladys offered to school him in the technicalities and to appear opposite him in the test, but her own work prevented. It ended with Director Robert Z. Leonard, who needed an actor to play the role of Etienne, discarded lover of Jeanette MacDonald, in Metro-Goldwyn-Mayer's "The Firefly," supervising the test himself. Penn was signed for the part and made such an impression in it that he won a long-term contract with the studio, immediately going into his second film, "Between Two Women," in

the role of the "heavy," Dr. Wolcott, with Franchot Tone, Virginia Bruce and Maureen O'Sullivan, and then into "The Women Men Marry" with George Murphy and Josephine Hutchinson, and "The Four Marys" with Myrna Loy, Rosalind Russell and Franchot Tone.

Screen Find

Six feet one and a half inches tall, weighing 185 pounds, with dark brown hair and the same color of eyes, Leonard Monson Penn is rapidly becoming recognized as a screen "find." To his youthful ambition to become an actor-director-producer he has added a fourth aim to be a writer.

His favorite play he lists as "Macbeth;" his favorite picture, "Valiant is the Word for Carrie," which won his wife a nomination for the Academy award. S. N. Behrman is his favorite modern playwright. Rembrandt is his choice as a classical painter. His favorite classical orchestrations are many: Brahms, Mozart, Schubert, Beethoven, Bach, Wagner, the list can continue indefinitely. But he has no favorite superstition, modern author, modern painter, historical character, orchestra or illustrator and he belongs to no organization, clubs or lodges.

His favorite type of woman? He married her.

WALTER PIDGEON

WALTER PIDGEON had one of those rare childhoods that spell adventure to all youthful imaginations. It was spent in New Brunswick where the mighty moose and other big game abounded.

"I was quite a hunter for my size," he recalls, "but my hunting days ended when it was necessary to kill a charging moose to save my own life. He was such a beautiful animal that it took all the urge to kill out of me, and I have not killed an animal of any type since then."

Born on September 23rd, Pidgeon was the son of a wholesale mercantile man in St. John. His youthful ambition was to become a sea captain like his grandfather, but the nearest he approached this ambition was when he would sail on the St. John River and in the Bay of Fundy, listening to yarns of the "old salts."

In World War

Following his education in the public and high schools at St. John and at the University of New Brunswick, he enlisted in the Canadian army in 1917 and served through the World War with the 65th Battery, Canadian Field Artillery.

At the close of the war, Pidgeon entered a brokerage business in Boston, where he was employed from 1919 to 1921. While still in business, he entered the Copley Dramatic School and began with small parts with the E. E. Clive Stock Company. He later joined with Elsie Janis, with whom he had worked while entertaining troops in France, on a six-months vaudeville tour of the United States. He accompanied Miss Janis to London, England, for a six-months run of the revue, "At Home," at the Shaftesbury Theatre.

Hollywood Bound

In 1925, Pidgeon went to Hollywood to play in motion pictures for the old Universal company. He appeared in three films but decided he liked the stage better. He returned to Broadway and appeared in many successful stage plays and road show companies.

In 1930, he signed a four-year picture contract. He made four pictures during 1930—"Viennese Nights," "Lady in Ermine," "Declasse" and "Mademoiselle Modiste," and again became homesick for Broadway. Although his studio wanted to renew his contract, Pidgeon returned to the New York stage.

In New Yerk, he appeared in "No More Ladies," "The Night of January 16," "Something Gay" and "There's Wisdom in Women," when Hollywood again beckoned to him.

He made three pictures, "Who's Dangerous," "Girl Overboard," and "As Good as Married" —and was next assigned by Metro-Goldwyn-Mayer to play with the late Jean Harlow and Clark Gable in "Saratoga."

M-G-M Contract

His performance was so well liked that he was again selected to play the leading male role opposite Maureen O'Sullivan in "My Dear Miss Aldrich." In the midst of this picture, he succeeded in obtaining a release from his contract with another studio and was immediately signed to a long-term Metro-Goldwyn-Mayer contract and given one of the four leading roles with Myrna Loy, Rosalind Russell and Franchot Tone in "The Four Marys."

Although starring in many Broadway musical shows, Pidgeon does not care to sing in pictures. He is looking for success in dramatic roles.

Six feet and three inches tall and weighing 190 pounds, Pidgeon is an ardent sportsman and is an excellent tennis player and horseman. For recreation he prefers travel and as a hobby he collects travel and biographical books.

J E S S I E R A L P H

JESSIE RALPH is one of thirteen children born to Captain James Chambers and his wife, Margaret. She was born on November 5, in Gloucester, Massachusetts, from where her seafaring father sailed as master of the schooner, Mary Anna, to fish on the Grand Banks.

Captain Chambers and his wife were both Scotch. Neither of them, nor any of their ancestors, had been in the theatre. Thus, lacking an explanation for her childhood ambition to act, Miss Ralph now attributes it to the occasion at school when she was called on for a recitation. It was Will Carlton's "The Schoolmaster's Guest," and it was lengthy.

"I recited all of it," Miss Ralph recalled. "And I acted it out in pantomime. Someone applauded and I must have conceived the notion in that moment that I wanted to be an actress."

On *Stage at 16*

Her career has been a record of fortitude. Determined to become an actress, she went on the stage in repertoire in small towns in the South at the age of 16. During the long struggle before she reached New York, years later, there were times when she almost starved.

She finally reached her goal on Broadway in "Resurrection." Later she appeared in "Romeo and Juliet," "Twelfth Night," "Fools and Francesca," "Pelleas and Melisande," "Road to Rome," "The Bat," "The Man with a Load of Mischief," "Such a Little Queen" and others.

Her first picture was "Child of Manhattan," followed by "Cocktail Hour," "Nana," "Jalna," "The Affairs of Cellini," "Murder at the Vanities," 'Camille," "One night of Love," "We Live Again," "The Unguarded Hour," "David Copperfield," San Francisco," "Good Earth," "After the Thin Man," "The Last of Mrs. Cheyney" and "Double Wedding."

Knows Languages

Miss Ralph has played through Europe and knows several foreign languages. She played two years in Paris as the star of an American company. She has never been an ingenue; always a character actress, and has never aspired to be anything else.

To this day, Miss Ralph experiences the old familiar panic of "first night" in the theatre

when she launches a new picture with new colleagues and a director with whom she has not worked before.

Jessie likes frank, unaffected people, and her pet aversion is an insincere compliment. She attaches no importance to money, and would rather act than eat. Her hobby is collecting pictures and her tastes run to Rembrandt and Franz Hals reproductions. She selects her reading material from Shakespeare, Galsworthy, Willa Cather and Eugene O'Neill. Her favorite historical character is Lady Hamilton.

Won't Walk Under Ladder

Although she doesn't give any credence to the superstitions of the stage, Miss Ralph won't walk under a ladder. Two of her closest friends are Ann Harding and Jane Cowl. Her favorite colors are blue and brown, and she likes all her foods plain. She is a member of the well-known Town Hall Club of New York.

Since signing her long-term contract with Metro-Goldwyn-Mayer, Jessie has made her home in Hollywood. She lives in an apartment and seldom takes part in the social life of the film city.

FLORENCE RICE

PROUD of the fact that she is the daughter of Grantland Rice, noted sports commentator, Florence Rice still intends to strive for a career in motion pictures on her own merits.

Under contract to Metro-Goldwyn-Mayer, she appeared first in "Sworn Enemy," with Joseph Calleia and Robert Young. She had important roles in "Women Are Trouble," "The Longest Night," "Under Cover of Night," "Man of the People," "Married Before Breakfast," again with Young, "Double Wedding" and "Navy Blue and Gold."

Miss Rice was born in Cleveland, and became interested in the theater as a child. She studied in the United States and abroad, after being graduated from private schools in New York, and the Dwight School for Girls at Englewood, N. J.

In 1934 she went to Hollywood and made her screen debut in "Fugitive Lady," following in "Death Flies East," "Panic on the Air," "Carnival," "Under Pressure" and "The Blackmailer," after which she joined M-G-M.

Writes Good Verse

She is distinguished by a total lack of affectation. She writes verse for her own amusement and some of it has been judged by literary critics as excellent. But even in this, her private hobby, Miss Rice is without pretense. The trick of writing comes to her naturally.

Miss Rice is an excellent dancer a reliable bridge partner and plays a driving game of tennis. She also rides and plays golf. Her literary taste runs to fiction by the better contemporary writers and she is devoted to poetry.

In three years of existence in Hollywood, Miss Rice definitely established herself as one of the young actresses for whom the future is very promising. She is a gay hostess, popular in a widening circle of activities, and is unusually beautiful. Her eyes are clear horizon blue and her hair is blonde. Her voice is musical and in its tone there is usually a note of laughter.

Prefers Films to Stage

She idolizes her father and hopes to succeed without any assistance from him. Also, she scorns people who regard newspaper writing as second-rate.

"When you can write so that your facts are condensed, yet tell a story in clear English," she said, "then you may write for a good newspaper. The finest books and the greatest verse were written according to that formula, from all that I can learn."

Before she entered the field of pictures, Miss Rice might easily have won an opportunity on Broadway. She preferred the medium of the screen and has not changed her opinion.

Good Work Recognized

Miss Rice was assigned to a new important role in support of William Powell and Myrna Loy in the adaptation of Ferenc Molnar's play, "Great Love," which was released as the picture, "Double Wedding." She started preparation for the part immediately after she finished "Married Before Breakfast."

The new role was in recognition of her work in previous pictures and it marks a definite step forward in her career as a screen actress. The Molnar play, which critics rank with his two most successful efforts, "The Swan" and "The Guardsman," has been produced with an all-star cast of which Miss Rice was among the first to be chosen.

MICKEY ROONEY

MICKEY ROONEY began earning his way in the world when he was less than a year old. He was born in Brooklyn, New York, on September 23, the son of Joe Yule and Nell Brown, who christened him Joe, Jr. His parents were vaudeville players and Mickey made his stage debut at the age of eleven months.

He wore a specially made tuxedo which he still treasures as a souvenir of his initial stage appearance. He was in the act for only three weeks because his parents thought he was too young to become an actor.

Mickey, or Joe Yule, Jr., as he was christened, satisfied himself for the next year playing around the back stages of theaters while his parents were performing.

Special Working Permit

He still remembers vividly how, as a baby of two, he crawled out on the stage and interrupted his parents by sneezing. His father picked him up, gave him a French harp to play, and he was an instant hit with the audience.

From that day on he was a regular member of the act.

In order to comply with New York laws, Mickey was given a special work permit by Governor Alfred E. Smith. Spending most of his time back-stage, he soon learned to dance and, with a partner, Sid Gold, toured the East Coast with a vaudeville dance routine. The novelty of his act won him a job with Will Morrissey's Revue in New York City.

Danced Into Films

His dancing in the revue brought him to the attention of a studio executive who signed him to play the role of a midget in "Not to be Trusted." He was only four years old at the time and the part called for him to smoke a cigar in one scene. Of course, a fake cigar was used, but when the prop pulled out several of his baby teeth, matters became complicated.

Mickey again portrayed a midget in "Orchids and Ermine," and then came a long series of roles including "Fast Companions," "Love Birds," "Manhattan Melodrama," "Chained," "Blind Date," and "Hide-Out." Then he won acclaim for his work in Max Reinhardt's Hollywood Bowl production of "Midsummer Night's Dream." He appeared in the picture version of the spectacle and then continued work on his M-G-M contract with

"Ah, Wilderness," "Riff Raff," "Little Lord Fauntleroy," "The Devil Is a Sissy," "Captains Courageous," "A Family Affair," "Live, Love and Learn" and "Thoroughbreds Don't Cry."

Rabid Sports Fan

Between working in films, the young veteran attended Dayton Heights and Vine Street Grammar Schools and the Pacific Military Academy. The remainder of his schooling has been accomplished at studio schools with private tutors.

Mickey is a rabid sports fan and is adept at all types of athletics including swimming, football, baseball, horseback riding, hockey, golf, handball, basketball, tennis and ping pong. He boasts of the fact that he has always worn long trousers. He collects stamps, old coins and odd match boxes. He plans definitely to become a motion picture director by the time he is twenty-one.

Among Mickey's diversified talents is the ability to play many musical instruments, and this led to the formation of his own orchestra. This organization is by no means a joke, because it has had several engagements at different hotels where it never failed to give satisfaction.

An aspiring song writer, Mickey's third song is being published by Irving Berlin. Sidney Miller wrote the lyrics.

ROSALIND RUSSELL

ROSALIND RUSSELL used a woman's prerogative and changed her mind several times before deciding on acting as a career. After going through phases of wanting to be a writer and theologian, she finally decided upon the stage.

She was born to James E. and Clara Knight Russell on June 4. She attended primary school near the family home in Waterbury, Connecticut. Later she went to Marymount, a private school at Tarrytown-on-Hudson, where she was an eager student of literature, journalism and drama, as well as a participant in such sports as riding, swimming, basketball and hockey.

Traveled Extensively

Her father, a prosperous lawyer, frequently sent her on extensive trips through Europe, South America, Cuba and all over the United States. Tiring of travel, Rosalind convinced a stock company manager that she had dramatic possibilities and got a small role. She went from one stock company to another, gradually learning technique and eventually worked her way to important parts.

After a thorough schooling in stock, she finally appeared on Broadway in "Talent" and "The Second Man," and was brought to the attention of screen talent scouts. After a screen test which resulted in a contract, she was introduced to Metro-Goldwyn-Mayer executives in "No More Ladies," a play produced by the M-G-M dramatic coach at the Hollywood Music Box Theatre.

Resents All Gossip

She was immediately assigned to "Evelyn Prentice." Then came "The Night is Young," "The President Vanishes," "Forsaking All Others," "Reckless," "China Seas," "Rendezvous," "It Had to Happen," "Under Two Flags," "Trouble for Two," "Night Must Fall" and "Live, Love and Learn."

She especially likes candid people and her pet aversion is gossip. She reads biographies and historical novels for relaxation and because she believes they help her screen portrayals. She is considered an excellent screen type by cameramen and fashion designers. She is tall, slender, a brunette, with black eyes.

"Night Must Fall" marked a turning point in Miss Russell's career as an actress, much as it did for Robert Montgomery's. She

abandoned the usual fashionable gowns, glamorous appearance and beautiful coiffures, to play a very plain English girl, dowdy in dress, repressed in manner, and wearing unromantic horn-rimmed glasses, who blossomed into emotional womanhood under the urge of her infatuation for the murderer in the story.

Difficult Role Praised

The transition was one of the most difficult acting assignments ever given an actress. Miss Russell's performance was hailed by preview critics. Psychiatrists, seeing the picture, commented on the absolute authenticity of the character from a scientific standpoint. She herself praised the character as one of the most interesting, from the viewpoint of an actress, that she had ever read.

On the set Miss Russell relaxes between scenes by chatting with visitors, playing games with her maid, or reading the newspapers. She keeps actively in touch with all current events. Directors describe her as one of the least temperamental of Hollywood's actresses, and praise the efficiency that marks her work on the sound stages.

One of her pet hobbies is interior decoration. She designs all decorations in rooms in her home, and studies the subject deeply.

ANN RUTHERFORD

IT was natural for Ann Rutherford to want to be an actress. Her father was a well-known tenor, her mother played in a number of early motion pictures, and the great Richard Mansfield, famous for his Shakespearean roles, was her cousin.

The daughter of John Dufferin Rutherford and Lucille Mansfield Rutherford was born in Toronto, Canada, November 2. Her father was formerly with the Metropolitan Opera Company in New York and had sung in American concert tours under the name of Juan Guilberti.

Ann is a descendant of the noted clergyman, Rev. Samuel Rutherford of Anworth, Scotland, and a grand-daughter of Dr. Samuel George Rutherford, member of the British Parliament.

First Stage Role

When Ann was four months of age, her parents moved to San Francisco, where her father became a real estate broker. She learned to read at the age of four years, her favorite books being the "Wizard of Oz" series. A stock company opened in San Francisco when Ann was in the first grade. Her mother took her to the theatre, because children were needed to play in the company's first production, "Mrs. Wiggs of the Cabbage Patch." Ann got the job and later toured West Coast cities for several months, continuing her education with a tutor who traveled with the troupe.

After that beginning, she returned to San Francisco and was enrolled in the Pacific Heights grade school. But whenever there was a part available in a show she left to go on the road, always accompanied by her mother. She continued this career until she was 11, when she and her mother moved to Los Angeles. Ann attended the Alta Loma grade school, the Virgil junior high, and the Los Angeles and Fairfax high schools.

On the Air

While still in school, she decided to get part-time work in radio. She applied for an audition, which was successful and she was given a role in a program called "Gems of Destiny." She continued on radio programs for nearly four years, leaving school to devote all her time to that work, playing all types of roles from a crying baby to the wife of a hill-billy. A talent scout heard of her work on the radio and arranged a screen test.

Offered a contract by Republic she went immediately into the lead of "Waterfront

Lady" with Frank Albertson. In the following eight months she played in twelve pictures at that studio. She remembers with gratitude the great assistance given her by Lew Ayres, then learning to be a director.

Break from Short

Ann came to Metro-Goldwyn-Mayer to play in the short subject, "Annie Laurie," next appeared with Richard Dix in "The Devil Is Driving," and then was signed as a featured player by Metro-Goldwyn-Mayer as a result of her work in "Carnival in Paris" for that studio. She next appeared in "Live, Love and Learn," with Robert Montgomery and Rosalind Russell.

She is five feet, three and one-half inches tall, weighs 110 pounds, has dark hair and brown eyes. She plays a good game of tennis, is practicing archery and taking riding lessons. As her "greatest fear," she lists a runaway horse.

She considers "The Good Earth" her favorite picture, and Pearl Buck her favorite author. As a scent she likes gardenia best.

Among the plays she appeared in as a child actress on the West Coast, are "Little Women," "Seventeen," "Peter Pan," "Snow-White and Rose-Red," "Daddy Long Legs" and "Mrs. Wiggs of the Cabbage Patch."

TOM RUTHERFURD

THE youngest, and by his own admission the worst reporter that the Richmond, Virginia, News Leader ever hired, made his motion picture debut as King Ferdinand the Seventh of Spain in Metro-Goldwyn-Mayer's "The Firefly."

His name is Tom Rutherfurd. He spells it with two "u's," and the only reason that the paper ever hired him was that the managing editor thought he was a college graduate, when as a matter of fact he had only just finished prep school.

"And I was the most stagestruck kid that was ever sent to review a show," he now admits, which led him to seek a career behind the footlights instead of in front of them. Eventually it led to a contract with Metro-Goldwyn-Mayer.

He was brought to Hollywood last winter after appearing in the New York production of "New Faces."

Track Star

Born in Richmond, July 21, the son of James T. and Edith E. Rutherfurd, Tom attended Woodbury Forest Preparatory School for the University of Virginia, where his chief claim to fame was as high hurdle record holder for the Southern prep schools. It was after he finished prep school that he went to work as a reporter, but the stage "bug" had bitten him badly and he moved on to the American Academy of Dramatic Arts, where he studied under David Belasco, Daniel Frohman and Charles Jehlinger. His one previous experience in stage work had been in a stock production of "Merton of the Movies." After two years at the Academy, he made his New York debut with Florence Reed and George Tyler in "Macbeth."

Falls to Fame

It was in the Philadelphia opening of that show that Rutherfurd really distinguished himself, however. He threw himself down a fourteen-foot flight of stairs, sprained his knee, caused the star to forget his lines, got notices in all the Philadelphia papers, was given a better part as a result and thus his career was launched. So he hadn't forgotten his earlier lesson in the value of newspaper space.

Various productions in and around New York, and on tour, followed, with such stars as William Farnum, Claire Luce, William

Faversham, Lyn Harding, Margaret Anglin, Effie Shannon and Louis Calhern. His last New York show was "New Faces of 1936," in which he had the male lead.

Six feet tall, 155 pounds, brown hair, brown eyes, Tom Rutherfurd is quite prepared to return to the stage if motion pictures do not find his qualifications sufficient. But his Hollywood future, despite the delay, seems assured.

Lists Favorites

His favorite play is Eugene O'Neill's "Beyond the Horizon," his favorite film, "La Maternelle;" his favorite recreations, riding and swimming, and he wishes the film players rode to hounds. He lists Theophile Gautier as his favorite classical author, Moliere as his favorite classical playwright, the four symphonies of Brahms as his favorite classical orchestrations. Titian is his favorite classical painter, Maxwell Anderson his preference in modern playwrights, Monet and Cezanne his choice for modern painters and the New York Philharmonic is his favorite orchestra. Otherwise, he has no prejudices and an open film future before him.

Upon completion of "The Firefly" he appeared in a featured role in "Rosalie," co-starring Nelson Eddy and Eleanor Powell.

B R E N T S A R G E N T

AFTER he had been playing in the same show in Los Angeles for three and one-half years, Brent Sargent was finally discovered by a talent scout. The show was "The Drunkard," and the night Brent was spotted, he was ad-libbing during his first night in the leading role, after having played every other male part in the long engagement.

The Metro-Goldwyn-Mayer scout arranged for a screen test. It was successful and Brent was placed under contract. It was a case of a local boy making good, because Brent was born in Los Angeles, April 21, the son of Irma and Perry Brown.

Brent attended grade schools in Los Angeles and then with his parents, moved to Phoenix, Arizona, where his father had purchased a large chicken ranch. After attending Phoenix high school for nearly two years, he returned to California and completed his education at Los Angeles high school.

Singing Ambitions

When still in school, his ambition was to be a great singer. To pay for private instruction in voice he got a job as usher in a downtown theatre. And in the few spare moments he had, when not going to school or working otherwise, he was a model for commercial artists and photographers.

As his voice improved with instruction he began to get other jobs, making electrical transcriptions for broadcasting and taking part in radio programs as singer and actor. Encouraged by this success, he decided to try stage work. He went to San Francisco where he had heard a stock company was going to present a revival of "The Merry Widow."

Although suffering from a cold at the try-out, Brent convinced the company manager he could sing and was given a job in the chorus. The show lasted only a month but Brent obtained valuable experience.

Returned to Radio

The brief stage work convinced him of one thing—he would have to broaden his talents. So he returned to radio work to earn money for further voice instruction and for lessons in all kinds of dancing to prepare for a variety of roles.

While taking lessons in dancing (ballet, tap and acrobatic) he decided to try for a role in "The Drunkard," which was about to begin its long run. He got not only one job, but

two—one as stage hand and the other a small part in the show in which he spoke a few lines.

But Brent was glad to be with a stage company again. He advanced gradually, at one time or another playing every male role in the show.

Gets Big Chance

One night the leading man was unable to appear because of sudden illness. Brent was rushed into the part. Excited and enthusiastic about the opportunity, he decided to celebrate and put in a few lines he thought would improve the role. The audience howled and he felt better than ever.

Then after the show, the talent scout came around to his dressing room and offered Brent more opportunity. He considers that night the most thrilling he ever experienced.

A loyal home-town boy, he likes best the Los Angeles Philharmonic orchestra, especially playing selections from "Die Valkyrie."

In art, his tastes range from a classical appreciation of Rembrandt, to amusement at the illustrations of John Held, Jr., and a high regard for Renoir.

His first picture for Metro-Goldwyn-Mayer was "My Dear Miss Aldrich."

ROBERT SPINDOLA

ROBERT SPINDOLA has the unique distinction of entering pictures protesting.

It was his piteous wails, rather than any artful smiles, that brought him to the attention of a motion picture producer.

Due to the early death of his father, Paul Reyes Spindola, Mrs. Spindola did extra work in pictures to earn a livelihood for herself and her small son. Her screen name is Soledad Gonzales.

One day, she received a call to report on the set. There was no one with whom she could leave her tiny son. She needed the money, and so took him along with her.

Spoils Scene

While she was before the cameras, the bewildered little fellow cried so loudly that the director had to stop "shooting." Investigating, he saw the child, and became so intrigued with his great dark eyes and elfin face, that he ordered close-ups to be taken. And thus, Robert Spindola made his celluloid debut, and he has been in pictures ever since.

Robert is a native son of a native daughter of Los Angeles, California. His birthday is August 20. Both his mother and father were christened in the quaint little Plaza church, situated in the oldest part of the city.

His father, who died when Bobby was six months old, was a Mexican government employee in Los Angeles.

Natural Actor

Young Spindola is not only a natural actor, but an excellent student. He wins the highest marks in school. In addition, he loves music and can play the violin.

Now, upon the advice of Manuel Alvarez Maciste, noted Mexico City guitarist-tenor, he is taking voice lessons.

Bobby's life is not without its tragedy.

In all his brief years he has never owned a BB gun, a fact over which he not infrequently brooded. His mother, who has a phobia about guns, had forbidden him to have one. And so he contented himself with his collection of lead soldiers. Into this collection has gone all his spare pennies. No candy store receives the benefits of his "squanderings." Only the toy soldier shops.

Success In "Firefly"

To date Robert's screen career includes roles in "Robin Hood of El Dorado," "Ramona," "The Firefly," and more recently,

"Live, Love and Learn," with Robert Montgomery and Rosalind Russell. Of all these films, it was "The Firefly" which brought him his biggest applause. He sang a strange, plaintive little tune, that so captivated audiences that he is still receiving fan mail from that film. And, best of all for his own peace of mind, a fan sent him a brand new BB gun.

Robert, although already having a fan following, is himself not much of a picture fan —except where Spencer Tracy is involved. His favorite actor is Tracy, and pictures of him cover the lad's dressing room walls.

At present, Robert lives with his mother and grandfather in an apartment near the University of California at Los Angeles. Because he cannot have a dog in the apartment, he is anxiously looking forward to the day when he can have a house with a fence around it. Right now, he is experiencing some difficulty in deciding between a Scotty and a police dog.

"Maybe I'll have both," he ponders.

Closest of his fellow actors is Mickey Rooney, who taught him some of the more interesting points of football. And Bobby is proving such a adept pupil, that Rooney thinks he can find him a berth as quarterback on his team.

JAMES STEWART

JAMES STEWART hails from Indiana, Pa., where he was born on May 20. Son of a hardware merchant, he attended prep school at Mercersburg Academy, Mercersburg, Pa. Then he went to Princeton and studied to be an architect.

In college he took part in the high jump and hurdles. He also learned to play the accordion expertly. During the summer he assisted a magician, Bill Neff. He was also a popular actor in the Princeton Triangle shows.

Started in Stock

He was graduated and needed a job. Finding none, he accepted the offer of Princeton friends to join them at the Falmouth Stock Company, on Cape Cod. The stage hit, "Goodbye Again," was tried out at Falmouth, and Jimmy was such a hit that he opened with it in New York.

The next summer he went to Boston as stage manager for "Camille," with Jane Cowl. Then came "Spring in Autumn" and "All Good Americans." The part required that he play his accordion and, in a scene, throw it out the window. Rather than maltreat his beloved instrument, he learned to play a banjo.

Wins M-G-M Contract

Then followed "Yellow Jack," another summer in stock, then "Divided by Three," "Page Miss Glory," and "Journey at Night." Metro-Goldwyn-Mayer tested him and put him under long-term contract in Hollywood.

His pictures have been "Murder Man," "Rose-Marie," "Wife vs. Secretary," "Small Town Girl," "Speed," "Next Time We Love," "The Gorgeous Hussy," "Born to Dance," "After the Thin Man," "Seventh Heaven," "The Last Gangster" and "Navy Blue and Gold."

Stewart has brown hair and grey eyes. His greatest fear is that he won't gain weight. His pet aversion is singing barber shop harmony. His greatest pleasure is playing his accordion.

Has Many Hobbies

"Jimmy," as he was called by friends, has one of the widest assortments of hobbies of any actor in Hollywood. These are radio, bowling, flying and model airplane building. Recently, he completed a model plane with

a wing spread of six feet, that could remain in the air five minutes.

Quiet and unassuming, Stewart is one of the most popular of the film city's bachelors. He is frequently seen about with Virginia Bruce, Eleanor Powell and Ginger Rogers. While he is thrilled to be in Hollywood, and earnest in his desire to do something worthwhile in the acting profession, "Jimmy" has his eye to the future. And it beckons with the promise that some day he will attain the calling he most desires—to be a director.

Stewart lives in a bachelor bungalow in Brentwood, California, with the same roommates he had in New York—John Swope of the General Electric Swopes, and Joshua Logan, now a director. Henry Fonda made it a bachelor quartet until he married.

One of the biggest drawbacks to bachelorhood, Jimmy says, is the continual recurrence of rumors that he will marry every girl with whom he is seen.

"Although I won't say I'll never marry, I prefer to establish my career before marriage.

"Anyhow, I'm not romantic; I'm not a romantic actor."

Hollywood belles think differently, however, and so do the producers who continue to give him more and better romantic roles.

L E W I S S T O N E

LEWIS STONE was born in Worcester, Mass., November 15, the son of Bertrand and Lucy Stone. After finishing college, he became an actor and was nearing Broadway stardom when the Spanish-American war broke out.

The war over, Stone resigned his commission as a lieutenant, and came to Los Angeles to look for another acting job. But General Homer Lee was recruiting American officers to go to China and instruct Chinese troops for the young emperor. Stone accepted a colonelcy — but he resigned at the outbreak of the Boxer rebellion. He is still noted for his military bearing.

Was Matinee Idol

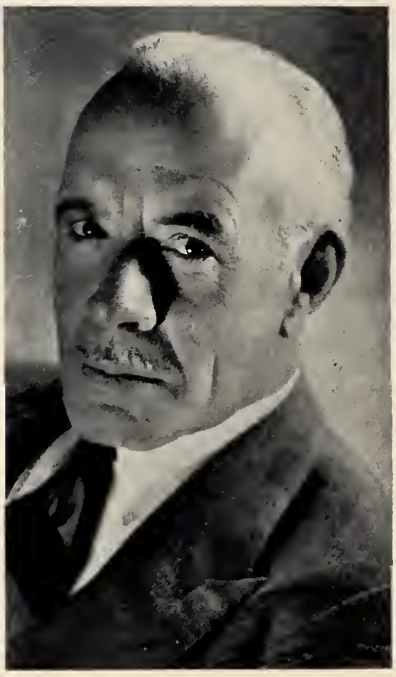
Returning to Los Angeles, he became the matinee idol of the West at the old Belasco Theatre. He appeared in such plays as "The Dollar Mark," "Girl of the Golden West," "The Bird of Paradise," "Side-tracked" and others.

In 1915, when screen production was getting its first real footing in Hollywood, Stone played his first role before the camera in "Honor Altar," with Bessie Barriscale. Some of his outstanding silent pictures were "Scaramouche," "The Girl From Montmarte," "Don Juan's Three Nights," "The Blonde Saint," "Three in Love," "A Prince of Head-Waiters" and "The Private Life of Helen of Troy."

The outbreak of the World War called him away from the screen. He was commissioned a major of cavalry, instructed at Plattsburg, and still holds his commission in the Army Reserve, training annually at Ord Barracks, Monterey. Aside from that he is colonel of the California Lancers and active in national guard affairs.

Long List of Pictures

Placed under contract to M-G-M shortly before the advent of talkies, he has played outstanding roles in many pictures, including "A Woman of Affairs," "The Trial of Mary Dugan," "Madame ," "Their Own Desire," "The Big House," "Romance," "The Secret Six," "Inspiration," "The Sin of Madelon Claudet," "Mata Hari," "Unashamed," "Grand Hotel," "Divorce in the Family," "Men Must Fight," "The White Sister," "Looking Forward," "Son-Daughter," "Queen Christina,"



"Treasure Island," "The Girl From Missouri," "Vanessa; Her Love Story," "West Point of the Air," "China Seas," "Men Without Love," "Small Town Girl," "The Unguarded Hour," "Sworn Enemy," "Suzy," "The Thirteenth Chair" and "Bad Man of Brimstone."

Loves His Ranch

Stone is an expert rider, boxer and fencer, an ardent hunter, and in his spare time cultivates his ranch in San Fernando Valley. He never misses his morning sitting-up exercises, his shave and invariably looks as if he had stepped from a bandbox. He owns the Serena, a 106-foot schooner, and makes frequent sea trips.

He is five feet ten and one-half inches tall, has iron-grey hair and hazel eyes, and weighs 180 pounds.

After twenty-seven years as a motion picture actor, Stone possesses one of the biggest treasure chests of early Hollywood memories. He was the owner of one of the first automobiles in the West and once was "tagged" for speeding at 12 miles an hour. Where the thriving film capital of Hollywood now stands, Stone hunted jackrabbits in the country. His dream of future happiness is to retire from acting, don overalls, work his farm in San Fernando and sail on the Pacific.

SHEPPERD STRUDWICK

SIX generations ago a distant grandmother of Shepperd Strudwick married a French actor. His recent progenitors were more scientific-minded, his great grandfather and grandfather being doctors and his father the president of a southern cotton mill.

From the ages of twelve to seventeen, Shepperd planned on being a writer. With this idea in mind, he entered the University of North Carolina. Here he continued his literary pursuits until, one day, he met one of the members of the Carolina Playmakers, one of the most important college dramatic clubs in the country and noteworthy for having recognized early the abilities of Paul Green.

At that time, the Playmakers were putting on a play about Pierrot, but oddly enough had no one to play Pierrot.

"Come over to rehearsal, Shepperd," urged his friend. "I think that you could do the part."

Changes Life

Being a good fellow, Shepperd complied, never dreaming that doing so would affect his whole life. But such was the case. He read the lines, was chosen for the part and made a hit.

Shepperd continued, of course, with the Players, gaining an excellent preliminary experience in roles that ranged from hillbillys, a folk lore standby of the organization, to Shakespeare.

Meanwhile, he managed to distinguish himself in all departments of university life, winning Phi Beta Kappa, for scholarship, a place on the editorial staff of the college magazine and the Golden Fleece and D. K. E., for personal popularity. He went in for track also, but never made the team.

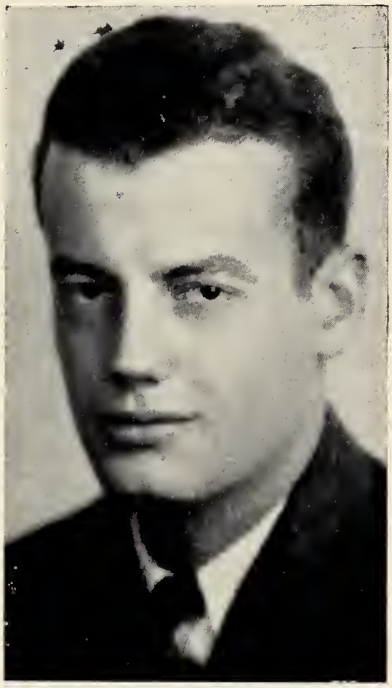
College to Stage

From college, Shepperd went straight to the theatre.

After several weeks, "Yellow Jacket" went into rehearsal and Shepperd was made understudy. The play opened, with Alexander Kirkland as juvenile lead. And he continued in this role until offered the lead in "Wings Over Europe."

This circumstance affected Shepperd happily as he was given Kirkland's part. He continued in the role for three months; then went to Surrey, Maine, where he joined the resident stock company.

From this time on, his experience was much like that of most players: small parts in successes and failures, and occasional periods of unemployment.



The following winter, he joined the Jitney Players, an energetic group that gained something of a reputation for bringing good drama to the hinterlands, by way of Chautauqua.

For three years, Shepperd continued in stock, his hopes for more important achievement being buoyed up by sporadic New York engagements in "bit" parts.

All the time, however, and this is noteworthy—Shepperd was studying.

Later came parts with the Theatre Guild again in "Races" and "Jigsaw," followed by roles in "Bright Star," by Philip Barry, "Tight Breeches," "Let Freedom Ring" and "End of Summer," a happy stage reunion with Ina Claire.

In 1936, Shepperd married Helen Wynn, an actress who played on tour in "Winterset." Then after touring in "End of Summer," he went to Hollywood to appear, under an M-G-M contract in "Conquest." His experiences here, however, were like those of many newcomers. For two months and a half, he made tests. But when, eventually, he was cast to play the part of Garbo's brother, he had to leave Hollywood to fill previous contracts in New York.

FRANCHOT TONE

FRANCHOT TONE was born February 27, in Niagara Falls, New York. His father is Frank J. Tone, scientist and president of the Carborundum Company. He has one brother, Frank J. Tone, Jr., four years his senior.

He went to small private schools in Niagara Falls, Pottsdam, Pa., Arizona and Saranac Lake. He finished the course at Cornell in three years, and then attended summer session at the University of Rennes in France. He was president of the Cornell Dramatic Club and served as assistant to the head of the Romance Language Department, specializing in French.

While at Cornell, Franchot was tested with ten others in a motion picture talent contest conducted by a national magazine. Although by far the most popular of college leading men, he was not selected to make the trip to Hollywood with winning candidates of other colleges. But while Franchot is today enjoying tremendous success as a motion picture actor, none of the contest winners made a name in pictures. This failure so impressed the young actor that he decided against making the screen his ambition and decided on a stage career.

Played With Cornell

Upon leaving college, he studied several years with a theatrical stock company in Buffalo, then appeared in "The Belt" at the New Playwright's Theatre in Greenwich Village, and on Broadway in "Age of Innocence" with Katherine Cornell.

Next came "Cross Roads," "Red Dust," "Hotel Universe," "Green Grow the Lilacs," and "Pagan Lady." He was one of the originators of the Group Theatre and with this organization appeared in "The House of Connolly," "1931," "Night Over Taos" and "Success Story." In this last play he scored the hit, which led to a long-term contract with Metro-Goldwyn-Mayer.

Golfer and Swimmer

His first picture, "Today We Live," was followed by "Gabriel Over the White House," "Midnight Mary," "Stranger's Return," "Dancing Lady," "Moulin Rouge," "Sadie McKee," "The Girl from Missouri," "Straight is the Way," "The World Moves On," "Gentlemen Are Born," "Lives of a Bengal Lancer," "Reckless," "No More Ladies," "One New York Night," "Mutiny on the Bounty," "Exclusive Story," "The King Steps Out," "The Unguarded Hour," "Suzy," "The Gorgeous Hussy," "Love on the Run," "They Gave Him a Gun," "Between Two Women," "The Bride Wore Red" and "The Four Marys."

Good Bridge Player

His favorite sports are golf and swimming. He is an excellent dancer and enjoys going to see pictures. He plays a good game of bridge and likes reading for relaxation.

Tone is six feet tall, weighs 165 pounds, has light brown hair and hazel eyes. After one of filmdom's most famous courtships, he and Joan Crawford were married in 1935.

Mr. and Mrs. Tone live in an attractive Early American style home in Brentwood, a few miles from Hollywood. Rarely seen at the night spots, they entertain simply at home. Both Franchot and Joan are interested in music, and have more than 3000 symphonic records. They sponsored Leopold Stokowski in a series of concerts in Los Angeles, and are active in supporting worth while musical endeavors.

Tone isn't one of Hollywood's best mixers. His high character and sensitiveness discourage quick friendships, but a sympathetic understanding makes his friendships permanent. He has a subtle sense of humor.

H E L E N T R O Y

HELEN TROY got her first part in pictures because a director heard her voice on the radio and liked it. Though she is under contract to M-G-M, she is still appearing weekly on Eddie Cantor's radio program.

Helen was born in San Francisco on December 22. She lived in the Bay City until she was eight, and then the family moved to Traverse City, Michigan. She was educated at the St. Francis Convent in Traverse City, and later attended a musical college.

Was Theatre Organist

She got a job as a theatre organist in Detroit, but with the advent of sound pictures she decided on a radio career. She became a studio accompanist in San Francisco. Later she played Sally on the "Cecil and Sally" program for six years. At the present time she is the telephone operator on the Eddie Cantor hour.

Her first picture was "Song and Dance Man," followed by "Human Cargo" and "Born to Dance." She has always played switchboard operators and wants a chance to do other types of roles.

Her favorite form of exercise is badminton or ping-pong, and she also enjoys dancing. Her hobby is collecting miniature penguins, of which she has more than 300. She reads all the new books, especially autobiographies. On her vacations she goes to the mountains and "roughs it."

Fond of Chinese Food

She is married to Dr. Alton E. Horton and has two children—a boy, Troy, aged 13, and Jane, aged 10. Her greatest fear is not to be independent in her old age. She has always had a secret ambition to operate a beauty parlor. Her favorite pets are Cocker spaniels. She goes to bed early, but doesn't sleep well, which may be caused by the fact that she is very fond of Chinese food. Although her friends are not in the acting profession, she likes people who admire her for what she is, rather than because she is in the public eye. She believes that sincerity is the most desirable quality in a friend.

Helen is five feet three and one-half inches tall, weighs 115 pounds, has blonde hair and blue eyes.

"Born to Dance" brought contracts to three players who had "sixty second" roles. Helen was one of these, Reginald Gardiner and

Barnett Parker being the other two to be signed by M-G-M.

Came from Radio

A radio program caused her to become a screen player. Allan Dwan caught her "Cecil and Sally" act from San Francisco and signed her for a role in "Song and Dance Man." Since then she has divided her time between radio, stage and screen.

She usually writes her own dialogue and gets ideas by mingling among the types of people she is portraying. Once she worked for a week as a telephone operator to get some new ideas for a radio program. Claims that the funniest things in life are truth, not fiction.

She has at least a dozen changes of voice and takes great pleasure in kidding her friends when they call her on the telephone. Most of them are wise to the trick, so now they write or telegraph. Most of her fan mail comes from telephone girls.

Since signing her contract as a result of "Born to Dance," Miss Troy has appeared in "Between Two Women," "Broadway Melody of 1938," and "Big City."

Miss Troy is known aptly as "Saymore Saymore", on the Cantor radio program.

SOPHIE TUCKER

AN INTERNATIONAL favorite, Sophie Tucker is a woman without a country, or even a real name. Born on a ship at sea after her parents had fled their home in Odessa, Russia, during a time of political unrest, Sophie spent her early years working in her father's restaurant in Hartford, Connecticut.

Her father had assumed the name of Abuza in order to escape from Russia and the family maintained that name in America. While she worked in the restaurant, her voice training consisted of calling out orders to her mother in the kitchen.

Discovered in Restaurant

One day the Howard Brothers, of vaudeville fame, came into the restaurant and jokingly told Sophie that she had a wonderful voice. She immediately started out for New York to become famous.

Her first job was in the old German Village Cafe and she made fifteen dollars a week and a bonus in the form of pennies thrown by customers. Next, she worked at Tony Pastor's. Then she got a chance in vaudeville and, while doing her act in Holyoke, Mass., she was seen by Florenz Ziegfeld, who signed her for one of his early "Follies."

Sophie was a great hit, but the principals didn't like her stealing the show, so, to keep peace, Ziegfeld had to let her go. Next she was featured in the musical show "Louisiana Lou."

Headlined in Vaudeville

She went back to vaudeville and was headlined for several years. In 1926 she made a short subject called "Honky Tonk," but Sophie didn't like herself in pictures. At that time she began the English and Continental tours which have endeared her to the people of those nations.

In London last year she organized and directed the American Stage and Screen Tribute to the King George V National Memorial Fund, which netted more than $20,000 for the charity.

Among the Hollywood celebrities who took part in the performance were Marlene Dietrich, Douglas Fairbanks, Jr., Michael Bartlett, Noah Beery, June Clyde, Bebe Daniels, Ben Lyon, Kay Francis, Ann Harding, Lou Holtz, June Knight, Harry Langdon, Edward G. Robinson and Sophie herself.

From the Lord Mayor of London she received a gold cigarette case, duly inscribed, as a token of appreciation from the English people for her generous efforts in behalf of their favorite charity.

Best "Stylish Stout"

On the Continent as well as in America, Miss Tucker is known as one of the most stylish women. She is called by fashion experts the "best dressed stylish stout," and takes great pride in being perfectly groomed.

Following "Melody" she was groomed for "straight" roles at M-G-M as the executives had great faith in her dramatic ability.

Sophie knows nearly everyone in show business and is admired by all of them. She has a home in Hartford which is occupied by a brother and his family. The remainder of her family consists of another brother, a sister, a son, Bert, and a daughter-in-law.

In Cincinnati with the show, a woman brought her son to ask Sophie for a job as piano player. The boy was talented but could not secure employment because of his youth. Sophie advised the mother to bring him back in two years. The boy was Harry Richman.

Her first important role at M-G-M was in "Broadway Melody of 1938," followed by "Thoroughbreds Don't Cry."

JOHNNY WEISSMULLER

JOHNNY WEISSMULLER, the once sickly lad who swam his way to aquatic acclaim and literally dove from a springboard to motion picture prominence, was born in Windbar, Pa., on June 2. His family soon moved to Chicago. He was educated in the public schools of Chicago and attended the University of Chicago.

He was the son of a former captain and engineer in the Austrian army, and his childhood ambition was to become a great swimmer. He first learned to paddle dog-fashion in the Chicago river. A weak boy, he was encouraged to swim as a means of fighting off a withering sickness, and today attributes his strength and vitality to his many years of contests in the water.

His unusual speed as a swimmer came to the attention of William Bachrach, coach for the Illinois Athletic Club, who took him in charge. He developed into one of the greatest swimmers of all time and, during his amateur reign, won thirty-nine National championships. Altogether he has captured seventy-five world speed records. He was the American hero of the Olympic Games in Paris in 1924 and in Amsterdam in 1928.

Turned Professional

He entered the ranks of professional swimmers on January 4, 1929, and his first screen appearance was in a Grantland Rice sports short, demonstrating his swimming form.

He was brought to the Metro-Goldwyn-Mayer studios and given a test for the role of "Tarzan," got the part and has played in "Tarzan, the Ape Man," "Tarzan and His Mate" and "Tarzan Escapes." Weissmuller made the jungle role famous.

Possessor of one of the finest physiques of any man living, he is six feet three inches tall, weighs 190 pounds and has brown hair and hazel eyes. His favorite sport outside of swimming is golf.

Is Kodak Fiend

He enjoys writing short stories and articles on swimming in his spare time. His recreations include yachting, football games and the theatre. His favorite reading matter is text books on various educational lines. His hobby is snapping kodak pictures at every opportunity.

Weissmuller has for some time past been a member of the lifeguard service at the Santa Monica beach, and when not engaged in picture work does regular duty. He is an expert at handling an outboard speedboat, and often races with one of these fast little craft.

King a Pupil by Mail

Hundreds have benefitted by his swimming experiences. He answers inquiries in letters from aspiring swimmers, and is never too busy to aid some boy who has the urge to perfect himself in this sport. One of his most unusual pupils was the King of Siam, who, deeply interested in swimming, inquired from Weissmuller regarding certain strokes. Weissmuller wrote a complete account of every stroke and method he had ever learned for the interested monarch.

Johnny attributes his success to laziness. Speaking slowly, in a drawl, he always thought before he acted. Idling, he did it perfectly, building up reserve energy for the finish dash. He refused to be rushed or excited, and now practices the same principles in arduous motion picture work.

His records include world championships in the 50-yard dash, 200 yards, 220 yards, 300 yards, 100 meters, 200 meters, 300 meters, 400 meters, and practically every other distance to the half mile.

PHYLLIS WELCH

PHYLLIS WELCH started on her New York stage career with one hundred dollars in her purse, and a million dollars worth of self-confidence.

Her decision to take acting seriously was sudden.

Up until the time Phyllis realized that she really wanted to be an actress, she taught dancing to select little groups organized by the Junior League of Toledo, Ohio.

But this was hard on the disposition.

And so it came about that one summer, when her parents were traveling in Europe, Phyllis went to the Cleveland Playhouse, where she promoted herself a job in stock.

Then the family returned.

Sought Stage Career

Phyllis was firm in her plea that she be permitted to go to New York. She met with no protests save the reminder that New York took money and one hundred dollars definitely was not enough.

But undaunted, she packed her bags, and bought a bus ticket.

She arrived in New York none the worse for her journey.

A good breakfast put her in a better frame of mind. This having been completed, she made her way to the nearest telephone book and looked under the letter A for agents.

Now looking under the letter A for agents is a good way to confuse one's mind, as Phyllis soon found out. And so she shut her eyes, pointed her finger, and let Fate do the rest.

It was with some difficulty she located the office building. Naturally, with no appointment, she was asked to wait.

Hours passed.

First Job

Finally the doors opened and a small, brisk little man entered. He had an appointment, but he, too, had to wait.

Phyllis felt him looking at her.

Finally, he spoke.

"Looking for a job?"

She nodded.

"How tall are you?"

"Five foot, three."

"I'm Ernest Truex," he said. "You're just the girl I've been looking for."

"But don't you want to know if I've had any acting experience? Don't you want to know if I'm a good actress?" she stuttered.

"We'll find that out tomorrow," he said.

And that's how Phyllis Welch introduced herself to Broadway. She played with Ernest

Truex in "Prodigal Father," for an entire season.

From that moment on, she never had an idle moment. Play after play, by some of the finest organizations in the city, including the Theatre Guild, numbered her prominently among their casts.

Radio Debut

But Phyllis, always on the lookout for new fields to conquer, thought of radio.

With this in mind she attended the broadcast of one of the leading programs, and being "somebody" in the world of the theatre, was given a seat near the microphone.

The hour arrived for the broadcast—but the leading lady was absent.

Now, radio broadcasts, like the air mail, must go on—on schedule.

The program director stamped across the stage. His eyes fell upon Phyllis.

"Here, you, read this," he commanded.

Too startled to disobey, Phyllis Welch read.

That is how she came to the attention of Metro-Goldwyn-Mayer officials who had her sign a long-term contract.

Phyllis Welch is petite, with dark brown eyes and light brown hair.

Strangely enough she was born on Hollywood Avenue, in Toledo, Ohio. Her birthday is July 16.

DAME MAY WHITTY

A STAR of the British stage for more than fifty years, Dame May Whitty came to Hollywood to make her sound film debut in "Night Must Fall," in the same role she played fifty-five weeks on the London stage. After completing the film with Rosalind Russell and Robert Montgomery, she stepped into the role of a psychic in "The Thirteenth Chair."

Dame Whitty was born in Liverpool, June 19, the daughter of Alfred Whitty, editor of the Liverpool Post, and granddaughter of Michael James Whitty, founder of the newspaper when he was High Constable of Liverpool. She went on the stage when she was fifteen and was a star three years later.

14 Roles in 12 Nights

In 1886, she toured the British Isles with a repertoire that required her to play fourteen parts in twelve nights. Her first trip to America was with Ellen Terry and Henry Irving in 1895. Her next trip was as the wife of Ben Webster, who was making a New York stage appearance.

Her daughter, Margaret Webster, is also interested in the theatre and recently directed Maurice Evans in "Richard II" in New York City.

Dame Whitty appeared in America with Grace George in "The Marriage of William Asche." Then, in 1907, she came again with Viola Allen in "There's Always Juliet." Her most recent stage appearance was on Broadway in "Night Must Fall."

She also appeared in silent pictures in England. The first was "Enoch Arden," in which her husband starred in 1914 at Elstree.

Honored by King

In spite of the fact that she is a pacifist, May Whitty was elevated to the rank of Dame Commander of the Order of the British Empire in 1918, by King George V. because of her work in the war. She had raised $1,250,000 in nine months for the Star and Garter hospital at Richmond for wounded soldiers, without any remuneration for herself.

During the Pankhurst days, she also headed theatrical organizations which did much to secure the vote for English women and to place them in wartime jobs. She still belongs to many civic committees at home.

Dame May Whitty has already earned for herself the reputation of being a real trouper in Hollywood. She has a remarkable sense of timing and experienced little or no trouble in becoming used to sound pictures. Although she says that her greatest fear is to blow up on her lines, she has never yet forgotten her dialogue while in front of the camera.

Widely Traveled

She has traveled extensively in connection with her theatrical career and has spent considerable time in France, Italy and South Africa. She is very happy in Hollywood, and is living in Santa Monica within view of the Pacific.

Her favorite pets are dogs and she likes to read biographies and good fiction. Since she is such a talented actress, it is only natural that her favorite playwright should be Shakespeare and her favorite play "Hamlet." Dame May's favorite color is blue and her favorite food is chicken a la king.

Since her arrival in Hollywood, Dame Whitty has become very friendly with that other grand old actress, May Robson. The two have attended many social functions together and they thoroughly enjoy discussing the show-people of yesteryear.

Dame May Whitty's greatest disappointment in America is the fact that no official government awards are bestowed on artists of meritorious abilities, as is the case in Europe.

Her latest role was in "Conquest" with Greta Garbo and Charles Boyer."

CORA WITHERSPOON

ACKNOWLEDGED in the course of her first year in Hollywood to be one of the leading comediennes of the screen, Cora Witherspoon gathered her wealth of experience from the American stage. She knows Broadway, from Columbus Circle south to Times Square, but she also knows the thoroughfare when it reaches out across the continent to become what troupers call "the road."

In 1910 Cora Witherspoon made her theater debut with Leo Dietrichstein in David Belasco's production of "The Concert." George M. Cohan thought so well of her work that he engaged her to appear with Dietrichstein again in the following year in "The Great Lover," and after that in "The King."

In "Daddy Long Legs"

Ruth Chatterton, now a Hollywood star, who today is Miss Witherspoon's close friend, was the star in Henry Miller's "Daddy Long Legs," in which she appeared next. From the night of her initial appearance on Broadway, Miss Witherspoon's stage career was never in doubt.

The New Orleans debutante, whose early background lay in the society life of the picturesque Crescent City and in a finishing school in Paris, was destined to play in a series of notable productions with Broadway's pre-eminent stars.

Among them are "Lilies of the Field," with Mary Dow; "The Awful Truth," with Ina Claire, and "Grounds for Divorce," with the same star; "The Fall of Eve," with Ruth Gordon, written by Anita Loos, who now is a writer at Metro-Goldwyn-Mayer, where Miss Witherspoon is under contract; "Olympia," with Laura Hope Crews; "Waterloo Bridge," with June Walker; "Phillip Goes Forth," with George Kelly; "Say When," with Harry Richman; "Touch of Brimstone," with Roland Young; "The Constant Wife," with Ethel Barrymore; "Three Faces East," with George M. Cohan, and many others.

"Peacherino" Her First

Miss Witherspoon made her first screen appearance in "Peacherino," following in "Quality Street," with Katharine Hepburn and Franchot Tone; "On the Avenue" for 20th Century-Fox, on loan; "Dangerous Number," "Personal Property," "Piccadilly Jim" and "Libeled Lady," "Personal Property" and "Madame X" for M-G-M.

Her father was H. E. Witherspoon, New Orleans attorney, and her mother, Cora Slocum Bell, was a social leader of the city. She was born on January 5. Miss Witherspoon designs her own clothes and makes frequent flights back to New York, although she has become acclimated to California and completely won over by the screen.

Aside from her devotion to the art of acting, Miss Witherspoon takes a practical working interest in designing. She created the costumes for Ruth Chatterton in James M. Barrie's "Mary Rose," and for a period designed all costumes for Henry Miller productions.

Crisp and Cosmopolitan

Miss Witherspoon is cosmopolitan almost to the point of crispness. Her travel abroad and her experiences in the theater have effectually removed any traces of the languid Louisiana personality that was hers in girlhood. Even so, she is deliberate, unhurried, and of charming poise.

She clings to her heritage in her tastes for food and her love of flowers. Her choice of all meats is New Orleans fried chicken and she has a weakness for watermelon and fried bananas. Her favorite flower is the yellow rose, but honeysuckle is her favorite scent. The vines climbed up beside her windows, down home in New Orleans.

Friends know her as loyal to all. Possessed of a deep sense of humor, she is hailed as the "life of the party" in her social activities.

ROBERT YOUNG

ROBERT YOUNG held a wide variety of jobs before settling down to a career of acting. He was a drug clerk, reporter, building and loan salesman, and bank clerk prior to the time he joined the Moroni Olsen Players to tour the Pacific Coast.

Born in Chicago on February 22, the son of Thomas E. and Margaret C. Young, he was educated at Marengo Heights school in Seattle, Washington, and Lincoln high school, Los Angeles. He first became interested in amateur dramatics in high school.

He grew interested in the Little Theatre at Pasadena, California, and played there four and one-half years in 40 productions, including "Enchanted April" and "Marco's Millions." He came to the attention of screen talent scouts and was cast in "Sin of Madelon Claudet," his first film.

"Candlesticks" His 41st

Young is on the seventh year of his M-G-M contract. During this time, his services have been requested by numerous other studios and he has been loaned to appear in pictures made by Paramount, RKO, Twentieth Century-Fox, Twentieth Century, United Artists, Universal, Fox, Columbia and Reliance.

His forty-first film is "The Emperor's Candlesticks." Young's experience with directors is as wide as the demand for his services in the industry. With only four directors has he made more than one film. He has never played anything except a featured role.

Worked for Gaumont

He has since appeared in "Hell Divers," "The Wet Parade," "New Morals for Old," "Strange Interlude," "Hell Below," "Today We Live," 'Tugboat Annie," "Saturday's Millions," "Spitfire," "Lazy River," "House of Rothschild," "Carolina," "Paris Interlude," "Death on the Diamond," "The Band Plays On," "West Point of the Air," "Calm Yourself," "The Three Wise Guys," "Sworn Enemy," "The Longest Night" and "I Met Him in Paris." He also made two pictures in England for British-Gaumont.

Young returned to Metro-Goldwyn-Mayer to appear in "The Emperor's Candlesticks," "Married Before Breakfast," "The Bride Wore Red" and "Navy Blue and Gold."

He is six feet tall, weighs 170 pounds, has brown hair and eyes. His favorite sport is golf and he enjoys court games, swimming and reading biographies. His brother, Joseph

I. Young, is also an actor, and Captain T. A. Young, another brother, is a retired army officer.

Family His Hobby

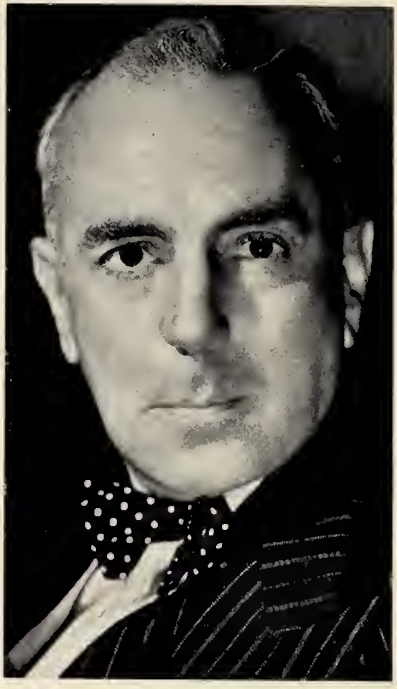
Young is married to the former Betty Henderson and they live in Los Angeles. He considers his best performance was on the stage as Mellersh Wilkins in "Enchanted April." If his contract allowed, he would like very much to return to the stage at least once every year.

Any list of Young's hobbies would have to start with his family. He is a devoted husband and father. His three-year-old daughter, Carol Anne Young, occupies the center of his attention away from the studio. She also is his favorite camera subject, with her mother, and poses so attractively that Young has become so much of a miniature camera fan as to have a private laboratory installed in his home.

On a vacation, the Youngs like to travel, usually by motor. Mexico is a favorite direction for their tours.

Young is planning to buy a 620-acre ranch in Carmel Valley, near Del Monte, Calif. He will stock the ranch with sheep and cattle and will retire there, if and when his acting days are over, to lead the life of a farmer.

GEORGE ZUCCO



IN his wallet George Zucco still carries a return steamship ticket to his native England. He was brought to New York to play Disraeli in "Victoria Regina" with Helen Hayes, came to California for a vacation, got an opportunity to play in pictures, and has been in Hollywood ever since.

He was born in Manchester, England, on January 11, the son of George Zucco, Sr., and Marion Zucco. His father, who was an importer, died when George was a baby. Mrs. Zucco moved to a suburb of London and opened a dressmaking shop.

He completed his education at Kent, receiving honors in mathematics and playing on the cricket and soccer teams.

Goes to Canada

Looking for new horizons and a new environment, he left England and went to Manitoba, Canada, to work on a large wheat farm, rising before dawn and working until after sunset for $18 a month and board . The work was hard and the pay small, but he preferred the open spaces to the desks and offices of London.

That preference lasted only a short time and soon, yearning to be back in a city, he came to Winnipeg and obtained a job as clerk in the grain exchange.

He appeared in a number of plays presented by his club, usually in leading roles. Gradually his love of stage work deepened, and when a stock company came to Winnipeg for an engagement he applied for a job, got it, and toured to the west coast.

In Stock

In Seattle he joined another company, playing the leading role in a Rex Beach play, "The Barrier." He toured coast cities in that show, traveling as far north as Alaska. On returning to Winnipeg he became acquainted with a showman who persuaded Zucco to go to New York. He joined a company that was going to open the season in Reading, Pa.

When the troupe was playing in Utica, N. Y., the World War was declared, Zucco went to New York and sailed for England on the first available ship. On arrival he enlisted, was commissioned as a lieutenant, and sent to France.

Back to Theatre

When the war was over, Zucco went to London and enrolled in the Royal Academy of Dramatic Arts. He remained for one term and then began a series of engagements at such famous theatres as the Haymarket and Strand.

Between stage productions he played in moving pictures made in England, such as "Dreyfus," "The Midshipman" and "Autumn Crocus." Among his many successes on the London stage were a leading role in "The Family Royal," produced by Noel Coward, and the part of Lieutenant Osborne in "Journey's End." He names that as his favorite role, having played it in 500 performances. Despite the unanimous high praise by all of London's dramatic reviewers his mother, still his severest critic, after seeing the show said: "George, you know I still think you would have made a very successful farmer out there in Canada."

His favorite role in pictures has been his characterization of the psychiatrist with the thick-lensed glasses in "After the Thin Man." Other pictures in which he has appeared are "Parnell," "Conquest," "The Firefly," "Saratoga," "London by Night," "The Bride Wore Red," "Madame X," and "Rosalie."

Five feet, eleven and one-half inches tall, Zucco weighs 165 pounds, has gray hair and dark brown eyes.

METRO-GOLDWYN-MAYER

EXCHANGES

IN THE UNITED STATES

ALBANY
1060 Broadway

ATLANTA
198 Luckie St., N. W.

BOSTON
46 Church Street

BUFFALO
509 Pearl Street

BUTTE
109 E. Granite St.

CHARLOTTE
426 West Fourth Street

CHICAGO
1327 S. Wabash Avenue

CINCINNATI
1638 Central Parkway Blvd.

CLEVELAND
2346 Payne Avenue

DALLAS
2013 Jackson Street

DENVER
2100 Broadway

DES MOINES
618 Twelfth Street

DETROIT
2310 Cass Avenue

INDIANAPOLIS
421 N. Illinois Street

KANSAS CITY
220 W. Eighteenth Street

LOS ANGELES
1620 Cordova Street

MEMPHIS
502 S. Second Street

MILWAUKEE
732 W. State Street

MINNEAPOLIS
1104 Currie Avenue

NEW HAVEN
134 Meadow Street

NEW ORLEANS
150 S. Liberty Street

NEW YORK
630 Ninth Avenue

OKLAHOMA CITY
629 W. Grand Avenue

OMAHA
1512 Davenport Street

PHILADELPHIA
1233 Summer Street

PITTSBURGH
1631 Boulevard of the Allies

PORTLAND
133 N. W. Glisan Street

ST. LOUIS
3010 Olive Street

SALT LAKE CITY
204 E. First South Street

SAN FRANCISCO
259 Hyde Street

SEATTLE
2331 Second Avenue

WASHINGTON
1009 New Jersey Ave., N.W

BIOGRAPHIES

OF THE

FOLLOWING DIRECTORS ARE CONTAINED

IN SUBSEQUENT PAGES

★

DOROTHY ARZNER

FRANK BORZAGE

CLARENCE BROWN

EDWARD BUZZELL

JACK CONWAY

GEORGE CUKOR

CHARLES DORIAN

GEORGE FITZMAURICE

VICTOR FLEMING

SIDNEY FRANKLIN

ROBERT Z. LEONARD

EDWARD LUDWIG

GUSTAV MACHATY

EDWIN L. MARIN

J. WALTER RUBEN

REINHOLD SCHUNZEL

GEORGE SEITZ

ERROLL TAGGART

WILLIAM THIELE

RICHARD THORPE

W. S. VAN DYKE

SAM WOOD

METRO · GOLDWYN · MAYER

Directors

DOROTHY ARZNER

The only woman director in motion pictures, Dorothy Arzner, under contract to Metro-Goldwyn-Mayer studios, first aspired to a medical career.

A San Francisco girl, attending university in Los Angeles, she met William De Mille, film director, socially, and later, while visiting a film studio in 1920, she first became interested in motion pictures.

De Mille was impressed by her interest in the industry and employed her as a stenographer in the scenario department. From stenography she climbed step by step to directorship as a script clerk, then as a film cutter and as a scenario writer.

Her first effort, after a few months of concentration in the studios, was "Fashions for Women," with Esther Ralston, an immediate success. That demonstrated the fallacy of the belief that only men could direct, although, strangely enough, Dorothy Arzner continues to be the one woman who represents her sex in that profession.

Directs Rainer Film

Among her pictures were "Ten Modern Commandments," again with Esther Ralston; "Get Your Man," starring Clara Bow; "Manhattan Cocktail," with Richard Arlen and Nancy Carroll; "Wild Party," "Anybody's Woman," "Sarah and Son," "Honor Among Lovers," "Merrily We Go to Hell," "Christopher Strong," and "Nana."

Her first picture under the M-G-M banner was "The Bride Wore Red," starring Joan Crawford.

Miss Arzner was born in Oakland, Calif., on January 3, the daughter of Louis Arzner. After grammar school days, she entered the Westlake School for Girls in Los Angeles, followed by two years at the University of Southern California.

When the World War broke out, she enlisted in the Los Angeles Emergency Ambulance Corps. Her unit was transferred to New York where it trained for several months, but the Armistice was signed just as she prepared to sail for France.

Meets Celebrities

Discharged, she returned to Los Angeles, where as a child she often visited her father's cafe frequented by James Cruze, veteran motion picture director, Charles Chaplin, D. W. Griffith, and other famous personages.

It was James Cruze, Miss Arzner recalls, who instilled in her a childhood dream of a

motion picture career and, strangely enough, it was Cruze who later fulfilled that ambition by engaging her as film editor.

Rated "Good Fellow"

She believes implicitly that women are temperamentally equipped to direct as well as men, although she admits that the craft demands tact which some members of her sex may lack, but still can acquire by study.

Miss Arzner is calm, undemonstrative and matter-of-fact in her relations with stars. She has faith in them which she insists inspires a certain faith in her, despite the fact that she is a woman. In Hollywood, where she is an outstanding figure, it is significant that Dorothy Arzner is rated not only as a good director, but as a "good fellow."

Her method of direction is distinctly different from that of the average director. Always wearing neatly tailored suits with hats to match, she walks quietly around the stage, hands in her jacket pockets, while the scene is being prepared.

Always before a scene she confers with the stars, seeking their suggestions to improve the scene. Always speaking in a soft, low voice, she has never been known to display the least semblance of temperament.

FRANK BORZAGE

WATCHING Frank Borzage direct a picture, the novice is likely to believe that it is easy work. It is Borzage's conviction that natural acting is the only sort that counts for anything. For that reason, he reduces rehearsals to a minimum. Repetition, he believes, is the death of spontaneity.

Borzage was born in Salt Lake City on April 23. His father, a successful rancher, gave the boy a good education. Frank went to work in a mine, saved his money and spent it on a correspondence course in drama. When he learned that he had spent his good money for worthless training, he quit his job and joined a road troupe as property boy.

Started in Westerns

Within three years he was playing character roles. They toured the tank towns and the Western mining camps. It was a rough, restless and revealing life and it served its purpose.

At 19, young Borzage drifted to California. He was strong and bronzed and fearless. In a brief time he was playing bit roles in pictures for $5 a day. The late Tom Ince met him and watched his work. Presently, he appeared in a series of Ince films, playing the lead. They were nearly all Western stories, then in the heyday of their popularity.

A cow-pony inevitably outdistanced those newfangled automobiles and in the end justice always came to the rustler at the lower end of a rope.

Borzage took an immediate interest in directing and, after several minor efforts, he directed "Humoresque." It was adjudged the finest picture of the year. Since that time he has directed such hits as "Seventh Heaven," "Bad Girl," "A Farewell to Arms," "A Man's Castle," "Little Man, What Now?" and "Flirtation Walk."

Polo and Flying Fan

The director joined Metro-Goldwyn-Mayer and his first engagement was to direct "Big City." His next picture was "Mannequin," by Katharine Brush, with Joan Crawford and Spencer Tracy.

Away from his work, Borzage is an ace polo player, a moderately good golfer and a competent pilot. He flies a Waco F2. His wife, Rena, also is a pilot and, like her husband, a first-rate navigator. They divide their recreation hours between flying and sailing. They have been married 15 years.

Borzage is five feet, ten inches in height, weighs 175 pounds and has curly brown hair and hazel eyes.

It is considered a privilege in Hollywood to be the Borzage guest, for he and his wife are host and hostess of rare charm and engaging hospitality. Because of their varied activities and their keen interest in an intelligent life, they rank as one of the happiest couples in the film colony.

Pictures Make Money

Borzage directs pictures as he guides his own affairs, with keen judgment born of experience. He is the artist, who also regards art as a commercial product. Art that is undesirable to the world, in his opinion, is wasted effort.

Borzage believes in beauty, but he does not overlook the box office. His pictures all make money. Having been an actor himself, he makes particular effort to understand the problems of actors. His criticism may be biting, at times, but it is invariably constructive. And usually, he eliminates the sting with a smile.

Although he would deny it, Frank Borzage is something of a mystic. A colorful career has equipped him with a peculiar understanding of humanity. He does not lose his temper. His work is his greatest pleasure and he works without apparent effort.

CLARENCE BROWN

TWO degrees in engineering and a successful automobile business lacked the power to keep Clarence Brown out of the theater as one of its major craftsmen.

He was born in Clinton, Mass., on May 10, and specialized in engineering at the University of Tennessee, where he won degrees in the electrical and mechanical divisions. He became affiliated with the engineering department of the Moline Automobile Company, at Moline, Ill., and later with the old Stevens-Duryea Company, at Chicopee Falls, Mass.

As owner of the Brown Motor Company, of Birmingham, Ala., Brown visited New York and was invited to watch a motion picture in the making at the old Fort Lee, N. J., studios. The automobile business and a career in automotive engineering drifted off on a haze over the Palisades right then and there.

Started on "Trilby"

Brown became assistant director for Maurice Tourneur. His first job was with the filming of "Trilby," which starred Clara Kimball Young. He remained with Tourneur six years and became a director.

Brown's record for successes is an extraordinary one. It is said of him that he has never made a failure. Among his notable early productions are Rudolph Valentino's "The Eagle;" Norma Talmadge's "Kiki," "The Goose Woman" and "Smouldering Fires."

For Metro-Goldwyn-Mayer his earlier pictures include "Flesh and the Devil," "Trail of '98," "Wonder of Women," and "A Woman of Affairs." His box-office successes with Greta Garbo have included "Anna Christie," "Romance" and "Inspiration."

Directed "Free Soul"

He directed Norma Shearer in the Adela Rogers St. Johns play, "A Free Soul;" Joan Crawford in "Possessed;" Marie Dressler in "Emma;" Joan Crawford in "Letty Lynton;" Ramon Novarro and Helen Hayes in "Son-Daughter;" an all-star cast in "Looking Forward;" Helen Hayes, Clark Gable, John Barrymore in "Night Flight;" Joan Crawford in "Sadie McKee;" Joan Crawford and Clark Gable in "Chained;" Greta Garbo and Fredric March in "Anna Karenina;" Wallace Beery and Lionel Barrymore in "Ah, Wilderness"; Clark Gable, Jean Harlow and Myrna Loy in "Wife vs. Secretary;" Joan Crawford, Robert Taylor, Lionel Barrymore, Franchot Tone, Melvyn Douglas, and James Stewart,

in "The Gorgeous Hussy," and Garbo and Charles Boyer in "Conquest."

In this last picture Garbo plays Marie Walewska, historical love of Napoleon, who is portrayed by Boyer. Many authentic historical characters were reproduced for the story, in which hundreds of people appear. Brown's next production was "Benefits Forgot," starring Walter Huston.

Understands His People

Brown is credited with the singular faculty of directing pictures of remarkably artistic quality, but that never fail at the box office. He also has a warmth and an enthusiasm that win immediate response in kind from everyone on a set. He is diplomatic and convincing. Stars work for him through long, difficult scenes and accept his judgment without question if he asks for a repetition.

He seems to understand the human dynamo as well as he once knew the mechanism of high-powered motors.

That Brown, once the automobile engineer, became famous as director of highly-romantic love scenes seems a picture paradox. But this boyish-faced man possesses a knack for capturing a tender beauty that escapes many directors. His masterful handling of the love scenes of Garbo and John Gilbert in "The Flesh and the Devil" still is Hollywood legend.

E D D I E B U Z Z E L L

EDDIE BUZZELL, as a boy in high school, discovered that he had mannerisms that made people laugh. So he gave up the idea of becoming an engineer and set about becoming a comedian. As a result he is today one of the best known film directors in Hollywood, currently under long-term contract to Metro-Goldwyn-Mayer.

Like many ace directors, he reached directorship by a circuitous route that included vaudeville and Broadway musical shows, acting in pictures, and writing, with a little radio thrown in for good measure.

Buzzell was born in Brooklyn, New York, November 12, the son of a business man. As a youngster he had an aptness for mechanics, and, when he entered high school, had engineering in view. School dramatic shows interested him. Soon he had the reputation of being the school's star comedian.

Vaudeville Headliner

He hunted up a vaudeville agent and strutted his stuff. He was given some engagements. He got together an act with some other talented youngsters, wrote their material himself, and soon was headlining.

Then he starred in seven Broadway musical shows, with vaudeville engagements in between, using skits written by himself. It was through vaudeville that he came to the new field of talking pictures, then just starting, first to present his acts for musical shorts. One of his first was a colortone subject filmed by Metro-Goldwyn-Mayer. He played the title role in the feature production, "Little Johnny Jones," in "Hello Thar," "Keeping Company" and "The Royal Fourflusher," staged a series of shorts for Vitagraph, and was then signed by Columbia to direct. For this firm he made "Big Timer," "Hollywood Speaks" and "Virtue," then, after "Ann Carver's Profession," joined Universal, where he collaborated on the story then directed "Love, Honor and Oh, Baby," "Cross Country Cruise," "The Human Side," "Transient Lady" and others.

Signs M-G-M Contract

These led to his being signed by Metro-Goldwyn-Mayer, where several important assignments were scheduled for him.

During his stage days he married Ona Munson, Broadway stage beauty. He lives in Beverly Hills, and his principal activity aside from pictures is golf. He is one of the screen colony's greatest experts at the game.

Buzzell's directorial method is the "suggestive" system. He never tries to act a scene, though an actor himself, lest the players try to imitate him and lose their own personalities, but usually suggests by an analogy of some sort.

Clowning Relieves Tension

Sometimes, he accomplishes his result by telling a funny story, usually based on some of his stage or vaudeville experiences. He is a meticulous dresser. He avoids useless conversation on the set, but, if players are nervous, clowns to relieve the tension.

While comedy is his forte he prefers to direct comedy and serious dramatic material alternately, maintaining that this keeps a mind clearer and quicker in perception. He often sits in with a writer on a script he is to direct, and always follows through with the film editor on the final assembling of one of his pictures.

Aside from his principal hobby, golf, he likes to experiment with a small camera, makes it a point to see every important picture and stage play, and attends the Philharmonic programs and principal musical events at the Hollywood Bowl.

J A C K C O N W A Y

As an actor on the stage and screen, Jack Conway served a profitable apprenticeship to become one of Hollywood's highly successful directors. Under contract to Metro-Goldwyn-Mayer, he directed the first sound picture produced at that studio, and has since directed a number of the most important films of recent years.

As leading man for eight years in David Belasco productions, Conway acquired a broad knowledge of the theater.

He came to Los Angeles in 1911 on one theatrical engagement, and was drawn into the vortex of the motion picture business. He did extra work for Selig, Bosworth, Fine Arts, Griffith, Sennett and other producers, before being given, in 1915, the featured lead in Jack London's "The Valley of the Moon." This made him famous overnight, and there was much clamor that the tall, active young man become a star. Instead he chose to turn his back on acting and in 1918 he became a director.

Made First Talkie

His successes for Metro-Goldwyn-Mayer include that company's first talkie, "Alias Jimmy Valentine," starring William Haines; Joan Crawford in "Our Modern Maidens," and "Untamed;" Lawrence Tibbett and Grace Moore in "New Moon;" William Haines in "Dancing Partners," and Constance Bennett in "The Easiest Way." Also "Just a Gigolo;" "Arsene Lupin," starring John and Lionel Barrymore; Robert Montgomery in "But the Flesh is Weak," Jean Harlow in "Red-Headed Woman," Huston, Montgomery, Durante in "Hell Below," Lee Tracy in "The Nuisance;" "Solitaire Man," "Viva Villa," "One New York Night," "The Girl from Missouri," "A Tale of Two Cities," "Libeled Lady" and "Saratoga."

Conway was born in Graceville, Minn., on July 17 and was educated at Durham Preparatory School, where he played in amateur theatricals. It was that experience which directed his efforts towards the theater and drew him to the attention of Belasco.

Has No Temperament

He is known in Hollywood as one of the most understanding directors in the profession, due to his knowledge of human nature in general and actors in particular. He works evenly, with a minimum of temperamental display.

He is married to Virginia Bushman, daughter of the screen star of silent pictures, Francis X. Bushman, now a Hollywood business man. Conway is a keen golf player, an excellent horseman and a good swimmer. He owns a thoroughbred Great Dane that is one of the canine wonders of the film colony.

Knew Ways of Losing

His assignment with Clark Gable and Jean Harlow in "Saratoga" was one that Conway directed with particular pleasure. The script required an analysis of the various methods by which a perfectly good horse might lose a race. Investigators unearthed some 200 possibilities. Conway heard them all and smiled pleasantly.

"They're all good," he conceded, "but you haven't gone far enough. I've run into more than that myself, in personal experience."

The incident was characteristic of his manner on the set. He laughs easily and gets results. The stars respect him and, at the same time play his game of give and take in repartee. It is peculiarly significant that Jack Conway is respected and equally well liked by the extras and the workmen on the lot. He's that sort of a man.

His latest assignment took him to London where he directed Robert Taylor in "A Yank at Oxford."

G E O R G E C U K O R

ALTHOUGH he knew absolutely nothing about theatrical technique, George Cukor answered a newspaper ad for an assistant stage manager for the Chicago company of "The Better 'Ole," and sold himself.

Born and raised in New York, Cukor was graduated from the DeWitt Clinton High School just in time to become a member of the Student Army Training Corps for the duration of the World War.

His youthful ambition was to become a stage director. For this profession, he displayed a natural aptitude and his rise was rapid. Cukor's experience with the Chicago company brought him offers from New York. He became stage manager for Edgar Selwyn, the Shuberts and others, finally graduating to directorial ranks.

Directed for Stage

As a director, he turned out many finished and successful productions. Among his New York hits were "The Great Gatsby" and "The Dark," with Elsie Ferguson and Basil Rathbone; "Antonio," with Marjorie Rambeau; "Her Cardboard Lover," which he directed twice, once with Jeanne Eagels, and "The Constant Wife," with Ethel Barrymore. Cukor was associated with Gilbert Miller and the Charles Frohman Company, until talking pictures brought him to Hollywood as a dialogue director in 1929.

Hit as Stock Manager

The New York season was not enough to absorb the energies and talent of this remarkable young man. During the summer months, Cukor created and ran a phenomenally successful stock company in Rochester, N. Y. He was the first to adopt the system of trying out New York plays in stock. Among the Hollywood players who worked with him at Rochester were Robert Montgomery, Ralph Morgan, Miriam Hopkins, Bette Davis, Billie Burke and Wallace Ford.

The spoken word has always interested Cukor, and as a director of dialogue, he is conceded to have no superior. It was in this capacity that he made his motion picture debut. Cukor's first picture was "River of Romance," with Buddy Rogers. He directed the dialogue for Richard Wallace, and did

the same for "All Quiet on the Western Front." After co-directing several pictures, his rapid grasp of motion picture problems saw him a full-fledged director.

Many Hits on Record

As a director on his own, Cukor's initial venture was "Tarnished Lady." He followed it with "Girls About Town," "One Hour with You," "What Price Hollywood," "Bill of Divorcement," "Rockabye Baby" and "Our Betters."

Firmly established as a top ranking director, Cukor made one hit after another, "Dinner at Eight," "Little Women," "David Copperfield," "Romeo and Juliet" and "Camille." These pictures, incidentally, were made under a contract whereby Cukor will direct one picture a year for Metro-Goldwyn-Mayer.

Devoted to his profession, Cukor has few outside interests. He is unmarried, swims for exercise, goes to the theater for relaxation, and directs as vocation, avocation and hobby. On a vacation in Italy, he was highly honored for his many motion picture triumphs.

CHARLES DORIAN

THE How-I-Made-Good-In-Hollywood-Club has never been succesful in enlisting Charley Dorian as a member.

He is one of the directors now, and he literally landed on a bet. In 1917, he was signed for an Orpheum vaudeville act in San Francisco. The sketch was the original of Willard Mack's later Broadway success, "Kick In."

With a group of friends in a Market Street restaurant, Dorian accepted the short end of a wager that he could crash the movies. Stuart Peyton was about to produce a serial. Dorian went to Hollywood, made his initial approach and played for sixteen weeks in the jump-and-wait pictures. He made three of them.

Stunt Man

Peyton liked his nerve. They wanted a man to jump from the hurricane deck of the S. S. President, well offshore. Dorian observed the ship, the sea and the salary, and announced that he would make the leap. He arranged with Captain Cousins for a series of signals.

"If you're all right," the skipper told him, "stick one hand up. If you're in trouble, put up both hands."

"Yeah," Dorian assured him. "I will. And if you see both feet, for the love of Mike, send me a submarine."

A revenue cutter picked Dorian up, after he had raised one hand.

Assistant to Brown

After that episode, he joined Clarence Brown, now an ace director with Metro-Goldwyn-Mayer, as assistant. Brown figured that a man who could act, dare death and laugh, might also direct. Time has proved the truth of his conviction. Dorian worked with Maurice Tourneur, later with Norma Talmadge and Rudolph Valentino, then in company with Brown, became an assistant at Metro-Goldwyn-Mayer.

With two exceptions, he served as Brown's assistant on every picture that distinguished director made. Dorian worked with Jack Conway on "Hell Below" and other pictures, for three years. Then again, he continued as Brown's assistant. In recognition of that work, praised by no one more than Brown himself, Dorian today is under contract to Metro-Goldwyn-Mayer as a director in his own right.

Picture business came naturally to him. He was born in Santa Monica, California, on June 27, the son of C. P. and Mary F. Dorian. His father was an insurance broker. The family home adjoined that of the historic Carrillo family, of which Leo is the scion. On the day of his birth, it was old Judge Carrillo, father of the present star, who strode by short-cut through the Dorian back yard and realized that something was in progress in the Dorian home that required immediate attention.

Friend of Carrillo

"I was born in Leo Carrillo's back yard, in a manner of speaking," said Dorian. "Old Judge Carrillo sensed my arrival and the family did the rest. After that, I was raised in a hole in the ground in our own back yard."

Dorian today is six feet tall, weighs 175 pounds and it's all muscle and bone. His hair is brown, with no gray to speak of, and his eyes are keen blue, with changeable lights in their depths according to his mood. He was educated in Los Angeles schools and St. Vincent's College, but is convinced that he acquired his greatest knowledge in the theatre and the studios.

He is married to Hazel Page and is the father of two children, Mary Lou, 14 years old, and Charles Dorian, 10.

GEORGE FITZMAURICE

GEORGE FITZMAURICE received his education in private schools and academies in Paris, where he was born on February 13. With a B. A. degree and a yearning to paint, George fixed up a studio, only to abandon it for a trip to London.

Since he had plenty of money, he decided on a trip to New York. Tiring of too much leisure time, he became a scenario writer, editor, chief cutter and production manager for Pathe—all for $35 a week.

George admits that he borrowed "Romeo and Juliet" for most of his stories and dressed them sometimes in Bond Street clothes or chaps and sombreros.

"Moonstone" His First

Fitzmaurice declares with a laugh that he actually became a director "on account of a dead pigeon." The picture was "Ticket of Leave Man."

"One scene," he said, "concerned a message tied to the foot of an albatross. It was vital to the plot. The albatross scene was shot before the bird was. Accordingly, when the moment came for the hero to shoot the albatross, he banged into the air—and from the roof a property man tossed a dead pigeon.

"That settled me as a writer and production boss. I made up my mind to become a director."

He added that "other details" bore on his decision, but that he has always considered the albatross incident as his "luckiest break."

His first effort was Wilkie Collins' "Moonstone" at the old Pathe plant in Jersey City.

"Good old 'Moonstone'," he says of the venerable opus. "That story was the first effort of about all the directors of the earlier days. I wanted to be original, so I had an unknown cast. My star was Billie Rozelle, the Robert Montgomery of his day.

When sound pictures came in, he directed "The Sign on the Door" for Joseph Schenck. His later successes include "On With the Dance", "The Dark Angel", "Peter Ibbetson", "The Barker", "Lilac Time", "Love Mart", "Tiger Rose", "Sailor Beware", "The Unholy Garden," "Strangers May Kiss," "Mata Hari," "As You Desire Me", "Suzy", and "The Emperor's Candlesticks." His most recent was "Live, Love and Learn," co-starring Robert Montgomery and Rosalind Russell.

Eyes Tell the Story

Fitzmaurice is well known for his study of the expressional powers in the eyes of actresses. He believes that an accomplished

actress can portray any emotion without the aid of other facial expressions if she has properly developed the expressional powers of her eyes.

Fitzmaurice still spends much of his leisure time before an easel or painting landscapes. He believes that keeping his artist's eye in practice aids him in directing his pictures. He also devotes part of his spare time to writing and his ambition is to write a really great biographical novel. His favorite sport is football and he likes tennis for exercise.

Directed Garbo Twice

He has twice directed Greta Garbo, in "Mata Hari" and "As You Desire Me," and his greatest ambition is to again direct Garbo in "A Woman From Spain," a story that is now owned by Metro-Goldwyn-Mayer.

His method of direction is very methodical and sometimes he will take a scene over twenty times to get the effect he wants. He welcomes discussions with the stars between scenes and never hesitates to accept someone's suggestions if they improve the scene. An indefatigable worker, Fitzmaurice drinks about ten pots of tea during a day's work. He spends his lunch hours in conference with the producer and devotes his evenings to studying the "rushes" of the day's work.

VICTOR FLEMING

VICTOR FLEMING has the amazing record of being associated with the picture business more than twenty-five years, and more than half of that time as an "ace" director.

He was born in Pasadena, just a stone's throw from Hollywood, on February 23. Educated in the public schools of Los Angeles, he determined to become a racing driver. He did drive in a few races, but before he established a reputation or broke his neck, he became interested in photography.

The movies were just then invading California. In 1910 Fleming went to Santa Barbara and landed a job as photographer with the old American Studios. He did camera work for Kahn, Griffith, Fine Arts and others of the pioneer companies, working his way towards a director's berth.

Abroad With Wilson

With the outbreak of the war, he promptly enlisted and became a first lieutenant of the United States Army Signal Corps. He did meritorious work for the intelligence department, and after the war went to Europe again as chief photographer for President Woodrow Wilson and the peace mission.

But in 1919 he was back in Hollywood determined to direct motion pictures. Through a contact with Alan Dwan, he succeeded. The first picture he made starred Douglas Fairbanks, and from that time on he was established in the industry.

Did "Courageous"

Among the hits directed by Fleming are "Red Hot Romance," "Way of All Flesh," "The Virginian," "Common Clay," "Abie's Irish Rose," "Wolf Song," "The Awakening," "The Rough Riders," "Renegades," "Around the World in 80 Minutes," "Adventure," "Lord Jim," "The Blind Goddess," "Empty Hands," "The Wet Parade," "The White Sister," "Blonde Bombshell," "Treasure Island," "Reckless," "The Farmer Takes a Wife" and M-G-M's picturization of Rudyard Kipling's classic of the Gloucester fishermen, "Captain Courageous," with Freddie Bartholomew, Spencer Tracy, Lionel Barrymore and Melvyn Douglas teamed in the leading roles. His next assignment was "Test Pilot," co-starring Clark Gable, Myrna Loy and Spencer Tracy.

Married and with two young daughters, the second of whom was born on the same day that "Captains Courageous" completed its shooting schedule, Fleming is very much of

a family man, spending all his spare time either on his ranch at Rancho Santa Fe or at his beach home at Balboa. An experienced and enthusiastic flyer, he recently bought a new cabin plane which, with ranching, provides his chief hobby. He likes golf, riding, fishing and tennis, and never misses a good stage production, but principally he remains true to the virile outdoor amusements that give outlets to his robust vitality. This phase of his character has been reflected consistently in his work.

17 Months in Making

Standing better than six feet tall, and with the build of an athlete, Fleming is a quiet-spoken, unhurried gentleman who gets the utmost out of his performers by infinite patience and good humor, as is perhaps best illustrated by his work on "Captains Courageous," which, seventeen months in the making, has been hailed as one of the outstanding achievements of the screen.

The making of "Coptains Courageous," as must be evident to all who see it, was no cinch. The direction was a job for a real he-man, and it speaks volumes for Fleming's tact and for his place in the affections of those who work with him, that the picture came through with the minimum of friction, in spite of the many difficulties encountered.

SIDNEY FRANKLIN

A SUN TAN was the reason for Sidney Franklin becoming a director. His earliest ambition was to be an actor, and so he cast his lot with the then struggling motion picture industry. After his first picture for D. W. Griffith, "The Sheriff," he won a role in "Intolerance."

For a scene in that film he was called upon to appear clad only in shorts. Franklin took advantage of this to get a sun tan. He fell asleep and, upon awakening, found himself so dangerously burned that he was carried to a hospital. With that incident he ended his career as an actor and became camera assistant to the late George Hill, who also became famous as a director.

Sold Film to Griffith

Then Sidney directed and photographed his own production, entitled "The Baby," which D. W. Griffith bought on sight in the projection room. Next, with his brother, Chester Franklin, who later directed "Sequoia," Sidney directed a series of features and serials, including "Let Katie Do It," "Going Straight," "Jack and the Bean Stalk," and "Aladdin and His Lamp."

Standing alone, he directed "The Safety Curtain," "The Forbidden City," "Her Only Way," "Smilin' Through," "Courage," "East is West," "Her Night of Romance," "Brass," "Dulcie," "Beverly of Graustark," "Duchess of Buffalo."

Directed "Good Earth"

He was placed under long-term contract to Metro-Goldwyn-Mayer, for which company his first picture was "The Last of Mrs. Cheyney," starring Norma Shearer. Since then he has directed "Private Lives," "Smilin' Through," "The Barretts of Wimpole Street," "The Guardsman," "Reunion in Vienna," "Quality Street," "The Dark Angel" and the smash hit, "The Good Earth."

Recently Franklin was signed to the longest-term contract ever committing a director to one studio, a total of seven consecutive years.

Franklin was born in San Francisco on March 21, the son of an army colonel. He was raised in San Francisco, attending public schools there, and he still considers the Bay City his home. He is one of the quietest luminaries in Hollywood. A scholarly man, he is seldom seen in public places. He has one son, Sidney Franklin, Jr.

He is five feet six inches in height, weighs 130 pounds and has brown hair and eyes.

Shortly after completion of "The Good Earth" Franklin married Mrs. Ruth Nagel. Their home is in Brentwood.

The director has several hobbies. One is sleight-of-hand tricks, a hobby shared by his brother, Chester Franklin. The two sometimes do an "act" together for the amusement of their friends.

Has "Human Touch"

His outstanding quality in direction is described as "the human touch" by picture people, but this term does not fully explain the subtle methods he uses. He never instructs players, but suggests ideas in general conversation. He is a great believer in photography to carry across a point. In "The Good Earth," for instance, he kept Luise Rainer in drab lighting until her moment with Paul Muni in the garden, during the planting of the peach tree, where love is born to the couple. Then he used lighting and photography that made her absolutely beautiful for the first time in the picture; beautiful as she looked in the eyes of the bridegroom. Words could not have expressed this.

With a keen and whimsical sense of humor, Franklin keeps his companies in laughter much of the working day, a device that aids morale. And despite the interludes of laughter, he obtains dramatic effects that often plumb the very depths of human emotion.

ROBERT Z. LEONARD

A GRADUATE of the musical comedy stage, Robert Z. Leonard has an enviable record of directorial hits, both silent and talking. He has been nominated by the trade papers as being one of the most consistent directors of box-office successes in the business. In point of service, he is now the oldest director in the business.

Leonard was born in Chicago on October 7, the son of a railroad executive. Lillian Russell was a second cousin. He studied to be a mining engineer at the University of Colorado. However, he determined on a theatrical career after he received fine notices when he sang as one of a high school quartette in Denver. He made his stage debut as a super in a Denver production of Anna Held's "Little Duchess." His tenor voice and comedy ability put him in featured musical comedy leads all over America, beginning with Trixie Friganza and including road shows with the Shuberts and Oliver Morosco.

Started With Selig

His first contact with pictures was in 1910 when he went to Los Angeles as a featured comedian in the Ferris Hartman musical comedy company. He joined the Selig pictures company under Director Francis Boggs to make "The Courtship of Miles Standish," in which he played John Alden, and was starred by Selig in a long series of comedies until he was made a director in 1917.

Some of his silent directorial successes include "Mlle. Midnight," "The French Doll," "Miracles of Love," "The Restless Sex," "Circe, the Enchantress," 'Mademoiselle Modiste," "Adam and Evil," "Peacock Alley" and "Jazzmania."

Music His Hobby

Among the talking picture hits which Leonard has directed for Metro-Goldwyn-Mayer are "Marianne," "The Bachelor Father," "It's a Wise Child," "The Divorcee," "Let Us Be Gay," "Susan Lennox, Her Fall and Rise," "Lovers Courageous," "Peg O' My Heart," "Strange Interlude," "Dancing Lady," "Outcast Lady," 'After Office Hours," "Escapade," "The Great Ziegfeld," "Piccadilly Jim," "Maytime," The Firefly" and "Girl of the Golden West."

Beginning his own career in musical comedies, he has enjoyed his greatest screen success in directing the same medium, and frankly confesses that in such pictures as the Academy Award winner, "The Great Ziegfeld," "Maytime" and "The Firefly," with

Jeanette MacDonald, Allan Jones and Warren William, he is "reliving his youth." He will continue directing musicals, he says, as long as the public will go to see them.

He is more than six feet tall, weighs 200 pounds and has red hair. His favorite sport is golf and he composes music as a hobby. Due to his extremely engaging disposition, he has an amazingly smooth and even manner of drawing emotions from a player.

Always Good-Natured

Leonard is married to Gertrude Olmsted, noted actress of silent pictures and despite the penchant of Hollywood stars and directors for spacious mansions, they continue to live in a relatively small apartment.

Leonard is noted in Hollywood for his constant good nature while working behind the camera, no one being able to recall a time when anything happening on the set caused him the slightest perturbation. To this peculiar quality is given much of the credit for his deft handling of the screen's most temperamental women stars and the unexcelled results he achieves with them.

One of his highest ambitions is to take at least two years off from his screen work and spend it traveling to out-of-the-way places throughout the world.

EDWARD LUDWIG

PROBABLY Hollywood's most-traveled director is Edward Ludwig, the man who directed Edward G. Robinson in "The Last Gangster," and who has given the screen such pictures as "Manhattan Madness," "The Man Who Reclaimed His Head" and many other notable screen plays. Former stage actor, assistant director, "gag man," writer, Ludwig is one of the foremost exponents of fine pictorial work in directing. He learned camera technique by actual experience, operating cameras for his own instruction, and maintains in his home every modern form of professional camera.

He loves travel, and between pictures likes to roam to some new foreign spot. As a result, he has been in Balta, Odessa, St. Petersburg, Paris, Liverpool, Berlin, London, Montreal and all their neighboring country, as well as Asia and the South Seas.

Becomes Playwright

Ludwig was born in Odessa, Russia, October 7, the son of Jacob Ludwig, silversmith, and his wife Edith. From his father, as a boy, he heard details of cities in other lands, their architectural history and design, and in later life went over the route described in his father's accounts. When he was a youth the family moved to New York, and Ludwig entered Manhattan Commercial College, studying law and banking. His early ambition was to be a criminal lawyer, probably inspired by a flair for the dramatic. But with a literary bent he began writing articles for magazines, and then wrote a book on early Russia, published in that country. He tried his hand at playwrighting, which led to his becoming a stage actor in New York to learn the technique of putting a play together. From this he went to a New York studio in the early days, acting first as an assistant director, then becoming gag man, writer, finally director. From slapstick and farce he went into dramatic pictures, and finally came to Hollywood.

Camera Expert

Ludwig is a deep student of history and literature, an avid reader of Tolstoy, Shakespeare, Dickens; Spinoza of the philosophers; among playwrights most admires O'Neill and Steinback; among artists, Gainsborough and Rembrandt; is a talented performer on the pipe organ, plays an excellent game of golf, and likes bographies and travel fiction.

Unlike many persons, he does not believe in "hunches," but says that he is a firm believer in the accuracy of intuition.

In the earlier days of his directing, while studying camera effects and technique, he often operated his own camera, thus gaining his wide knowledge of lens principles.

Master of Montage

Among his pictures are "The Last Gangster," "Manhattan Madness," "The Man Who Reclaimed His Head," "Three Kids and a Queen," "A Woman's Man," "Friends of Mr. Sweeney," "Old Man Rhythm" and many others ranging from short comedies of the silent days to modern feature pictures.

Among his close friends are Edward G. Robinson, Paul Lukas, Lou Ostrow, Lionel Stander, Ivan Lebedeff and members of the older Russian colony in Hollywood.

Film producers say that he has, more than most directors, the Russian idea of montage and pictorial expression of drama, as advocated by Eisenstein and other modern directors of Russian pictures. He also, being a musician, participates actively in preparation and recording of the dramatic musical scores of productions he directs.

His picture career covers a total period of twenty-two years.

GUSTAV MACHATY

FIFTEEN years ago, on his first Hollywood adventure, Gustav Machaty trained and attended a studio comedy lion known as Humpy, and Machaty himself was called "Gus the Dutchman." Carl Laemmle, Sr., had brought him from Prague, to "begin at the bottom."

Machaty become a property man, then rose to serve as assistant to Tod Browning, the director. Bernard Hyman, now a producer at Metro-Goldwyn-Mayer, was interested in him, but Machaty decided he would do better in Europe.

He returned to Prague, where he was born. There, he discovered Marlene Dietrich and introduced her to Joseph Mai, then about to direct "Tragedy of Love."

Miss Dietrich was given a screen test which resulted in her winning the leading feminine role in the picture. As soon as the production reached the screens of Europe's theatres she was hailed as a new screen luminary.

Directed "Ecstasy"

Machaty directed "The Kreutzer Sonata," "Nocturne," "Erotikon" and later, the revolutionary film, "Ecstasy," which won international fame for him and first prize at the Venice Film Exposition.

On his initial venture in Hollywood, Machaty introduced the late Rudolph Valentino to the exotic Pola Negri, which began a romance that attracted international attention.

With that experience behind him, the Czecho-Slovakian director, a Doctor of Philosophy and a distinguished figure in the European cinema, returned to Hollywood under contract to Metro-Goldwyn-Mayer, to make his first American picture.

14 His Lucky Number

Machaty is a linguist and has traveled extensively in all parts of the world. Skiing is his favorite sport, he is superstitious about the numeral 14, which he considers lucky, and his favorite American pictures are "Viva Villa" and "Sequoia."

Machaty, the son of Otto Machaty, a banker of Prague, has lived in many parts of the world, having at various times established homes in Rome, New York City, Berlin, Paris, London and Prague.

He is a Doctor of Philosophy of the University of Prague and speaks Czech, Polish, French, German, Italian and English fluently. He has a brother, Otto, an engineer in Sidney, Australia, and a sister who is the wife of the Czecho-Slovak ambassador to Tokio.

Machaty is greatly interested in music and color in motion pictures, but believes it will be some time before color reaches its highest perfection. One of his closest friends is Franz Lehar, famous Viennese composer.

Noise His Aversion

He likes people who are intelligent, but who don't attempt to flaunt their knowledge. He has one pet aversion : he hates noise. He does not put any faith in hunches, but rather reasons out every problem before tackling it. His favorite form of relaxation is sleep and he always spends 12 hours that way if it is possible.

He began his dramatic career while still in the university and later became a director and actor on the stage in Vienna and Prague at the age of 17.

His favorite modern author is Jacob Wassermann and he likes the paintings of Cezanne. He raises Great Dane dogs for pets. In addition to his other accomplishments, Machaty plays the piano expertly. If and when he retires from screen directorial work, he intends to take up writing as a means of livelihood. He attends the moving picture theaters several times a week as a means of studying production technique.

EDWIN L. MARIN

BY ADOPTING a method peculiarly his own, Edwin L. Marin became a successful director without serving an apprenticeship. In five years he has directed a succession of pictures and now ranks with the leaders of his profession. Marin studied motion picture technique before he attempted to enter the business.

He attended school in Jersey City, N. J., where he was born, then entered the University of Pennsylvania. His brother, Ned Marin, was a producer at Metro-Goldwyn-Mayer studios and he acquired valuable knowledge from him.

When he considered that he was competent to make his initial effort in Hollywood, Marin joined Tiffany Studios and directed "The Death Kiss," featuring Ralph Forbes and Adrienne Ames.

First Film a Hit

The film was a success. Marin went on to a new task with the direction of "A Study in Scarlet," following with "The Avenger," "The Sweetheart of Sigma Chi," "The Crosby Case," "The Bombay Mail," and then "Affairs of a Gentleman," as a result of which he was offered a contract with M-G-M.

At that studio the young director found himself in fast company, with unlimited facilities at his disposal, a large group of distinguished players and a corps of ace writers.

He first directed "Paris Interlude," following his inclination to work in the medium of mystery stories. Next he directed "The Casino Murder Case," "Speed," "Sworn Enemy," "All-American Chump," "Man of the People," "Married Before Breakfast" and "Everybody Sing." By then his name was known and he had won distinction as a director of fast-moving drama, softened with a background of colorful romance. The public liked his pictures and players enjoyed working for him.

Collects Antiques

Marin is married to Mary A. Feelsy and lives at Malibu Beach, where he swims in the Pacific, Winter and Summer. He collects antiques and other objects of art, and his collection is regarded by experts as one of the finest in Hollywood.

At the University of Pennsylvania he won his letter in baseball and basketball and still is an enthusiastic athlete. He plays a fast game of tennis, rides well, and has an acceptable golf rating among his fellow directors.

On the set, Marin is quiet and easy to get along with. He acquired an immediate grasp of the problems which players face and works with a corresponding comprehension of technical and artistic difficulties.

He is regarded as one of the most observant directors in the business and, accordingly, a specialist in detail. Four actors in a gangster scene were hovering over a radio from which emerged the voice of a police headquarters announcer describing the crime which they had just committed. To the average layman the scene was played with realistic effect. Marin halted the camera abruptly and directed a retake.

"Let's try it again," he suggested pleasantly. "We'll write in a signature for the cop. Police announcers always sign off with their names."

Stickler for Details

It was a minor point, perhaps, but thousands of movie fans who listen in on police radio calls would have missed that familiar laconic signature.

Marin constantly discovers such flaws and corrects them with a minimum of confusion. He works with an assurance that instills confidence in the players and his sense of humor is always evident.

J. WALTER RUBEN

EDUCATED in the grade schools of New York and the DeWitt Clinton High School, J. Walter Ruben completed his formal education at Columbia University, emerging with a Gamma Tau Delta pin, a diversified general knowledge, attested by a degree, and an ambition to become a novelist.

He started modestly by writing fiction for magazines and enjoyed an exceptional degree of success from the first. His stories attracted the attention of a motion picture executive, who brought him to Hollywood as a neophyte scenarist. Ruben immediately showed promise, turning out numerous originals and adaptations. He is credited with such screen plays as "Under the Tonto Rim," "Loving the Ladies," "She's My Weakness," "Dead Game," "Check and Double Check," "The Royal Bed," "Bachelor Apartment," "Symphony of Six Million" and others.

Worked for His Career

Becoming interested in direction, he made a thorough study of the many phases of motion picture making, and decided that a directorial career offered a more interesting and promising future than writing. As one of Hollywood's youngest directors, his first effort was "The Roadhouse Murder." Ruben followed it with "The Phantom of Crestwood," "No Other Woman," "No Marriage Ties," "Ace of Aces," "Man of Two Worlds" and "Success at Any Price."

His work attracted the attention of Metro-Goldwyn-Mayer officials, who signed him to direct "Public Hero," one of the most successful pictures of its year. Then came "Riff Raff," "Trouble for Two," "Old Hutch" and "The Good Old Soak." The latter, a triumph for both director and star, Wallace Beery, brought Ruben a new long-term contract and direction of "Bad Man of Brimstone."

Collector of Antiques

A man of wide interests, Ruben collects antiques and has many rare and valuable items, picked up both in America and Europe. Athletic, he plays polo, golf, swims, rides and is one of Hollywood's finest tennis players. Ruben is equally fond of concerts, symphonic music, swing, boxing and wrestling matches. The theater, for which he wrote several sketches in his early post-college days, is a favorite diversion, and he never misses a good show. He also averages three pictures a week.

Owns Fine Stable

Ruben has a fine stable, having recently imported eight thoroughbreds from Idaho, and has a kennel of Great Danes. He plays the harmonica and is in constant demand for impromptu quartets. Long yachting trips are his favorite vacation, and professional people his pet aversion. He has gone through the United States Officers' Training School.

In 1934 Ruben traveled through Europe. He shies away from bad luck when he sees a hat on a bed, prefers the works of Dickens and the plays of Ibsen, could listen all day to "L'Amour, Toujours L'Amour," admires Quentin La Tour and the novels of W. Somerset Maugham. A. A. Milne is his idea of an outstanding modern playwright, and he thinks Richard the Lion-Hearted the most fascinating of all historical characters. Ellington's rhythm and Beardsley's illustrations are on his list of favorites.

A man whose eyes always seem to be laughing, Ruben is one of those rare Hollywood "fits". He likes comedy and he likes to direct comedies. If his pictures bring laughter to audiences he feels he has fulfilled his mission in life. Perpetually grave people bore him.

REINHOLD SCHUNZEL

ON a walk in a park in a European city, a little boy used to stand and watch the Punch and Judy show presented daily for the children. Day after day he returned, absorbing the puppet drama with rapt attention. He dreamed of becoming a great actor. He dreamed little plays as he watched.

This was the impetus that started the career of Reinhold Schunzel, stage star, later film star, and today directing pictures in America after rising to the rank of the outstanding director on the Continent. Schunzel was signed by Metro-Goldwyn-Mayer, when he met Louis B. Mayer at Carlsbad, Czechoslovakia, following his triumphs with "Amphytrion," "The Girl Irene," "Her Excellency's Tobacco Shop," and other films that made European history.

The director is the son of Herman Schunzel, a merchant, and his wife, Dorothea, a pianist. From his mother he inherits the musical train of thought that has resulted in music figuring prominently in the drama of all his pictures. He was educated in private schools, then attended art school, and during his school days was a noted track athlete, particularly in the 100-meter dash.

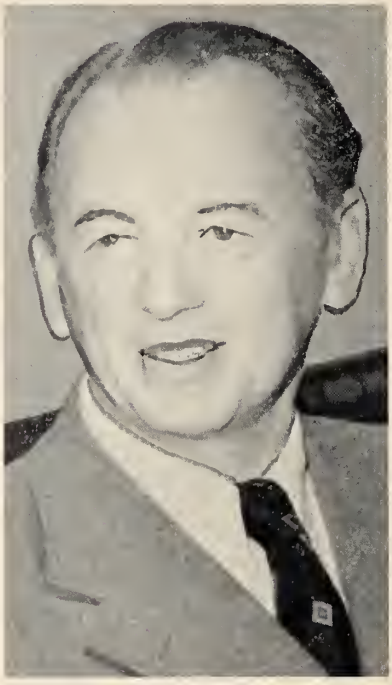
Newspaper Reporter

Graduating from art school, he tried designing in a textile establishment, then decided he wanted to be a newspaperman, and for some years was with the great Scherl Press, a powerful chain of European papers. But the dream of acting was still in him, so he resigned from the newspaper job, and became general worker in a small theatre. Here he did all sorts of work, began acting in small parts, gradually rose to prominence. Finally, he was starring in Ibsen, Shaw, Shakespeare and Strindberg, together with many modern and some other classical dramas. He has lived in Paris, London, Vienna, Budapest and many other cities.

Enters Film Studio

Meantime, the European picture industry was taking form, and after ten years on the stage he joined a studio. One of his first acting assignments was with Pola Negri in "Passion," the picture which brought Miss Negri and its director, Ernst Lubitsch, to fame. Lubitsch came to America. Schunzel remained in Europe as a screen star, and in ten years appeared in 120 plays. In 1931, he became a director.

In one of his film plays, some years ago, his director, Wolff, asked him if he'd mind



having a leading lady who was beautiful, but had never acted before; a Miss Dietrich. Schunzel agreed. Thus, Marlene Dietrich played her first role in a picture.

Starts Dietrich

With the advent of sound in 1931, Schunzel started directing, having a new idea as to musical form in pictures. His first picture was his own original, "The Low Card," following which he directed "Ronny," "The Beautiful Adventure," "Victor and Victoria," another of his own originals; "Her Excellency's Tobacco Shop," by Bus Fekete, European playwright now also under contract to M-G-M, "Amphytrion," "The Girl Irene," and "Land of Love."

He is married to Maria Kamradek, noted actress. They have one daughter, Annamarie, now attending the Beverly Hills school.

Tall and athletic, an ardent golfer and a fine boxer, (he formerly headed a boxing society in Europe), Schunzel is crisp and direct in speech, punctiliously polite after the European fashion, an omnivorous reader of all types of literature, and an ardent candid camera enthusiast. Among his friends in Hollywood are Bus-Fekete, Marlene Dietrich, and others in the screen colony's "foreign set."

GEORGE B. SEITZ

GEORGE B. SEITZ directs his pictures with an artist's eye, for, next to directing, Seitz likes best to paint. A quiet man, Seitz spends most of his spare time at an easel, painting portraits in his studio or landscapes in the field. He has won honorable mention in several art exhibits.

Seitz was born January 3, in Boston. When he was four his family moved to Philadelphia, where he attended grade school and Friends Central High School. Later he returned to Boston to study art. Like many talented art school graduates, he first became an illustrator. He combined this with a flair for creative writing and made a good living doing magazine work.

Did Serial Thrillers

When he had several novels to his credit, he joined the film industry as a scenario writer. His first script was the famous "Perils of Pauline," starring Pearl White. This was followed by "The Shielding Shadow," and other highly imaginative melodramatic serials.

Seitz became a director of his own stories and made "Rogues and Romance," "Way of a Man," "Fortieth Door" before talking pictures came in. With the talkies, Seitz made such films as "Wild Horse Mesa," "Vanishing American," "Desert Gold," "Pals in Paradise," "Last Frontier," "Jim the Conqueror," "Isle of Forgotten Women," "Blood Ship," "Black Magic," "Guilty," "Midnight Mystery" and "Murder on the Roof."

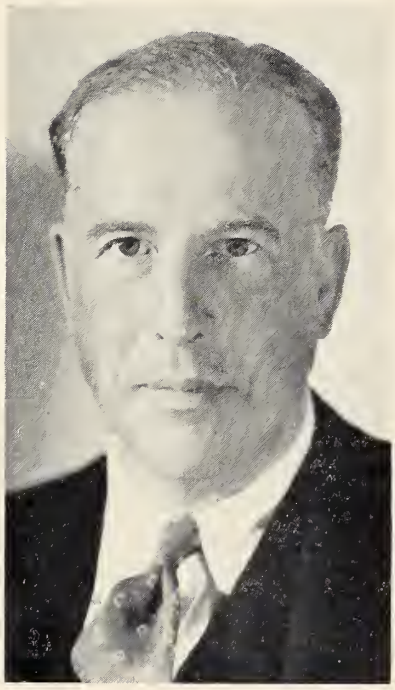
With M-G-M Since 1933

Metro-Goldwyn-Mayer placed him under contract in 1933, since which time he has directed "Lazy River," "Women in His Life," "Society Doctor," "Shadow of Doubt," "Times Square Lady," "Calm Yourself," "Woman Wanted," "Kind Lady," "Exclusive Story," "Absolute Quiet," "Three Wise Guys," "The Last of the Mohicans," "Mad Holiday," "Under Cover of Night," "Mama Steps Out," "A Family Affair," "The Thirteenth Chair," "Between Two Women" and "My Dear Miss Aldrich."

It was Seitz who started Robert Taylor up the ladder of fame. He introduced the good-looking college boy to screen fans in the second lead of "Society Doctor". An immediate hit. Taylor stepped into his first lead in "Times Square Lady", also directed by Seitz.

Seitz is five feet eleven inches tall, weighs 160 pounds, has brown hair and blue eyes.

The director is one of the type who draws on an experience of years in working out his problems. Practically any situation that arises in one of his pictures calls to his memory a similar experience or emergency. He handles emergencies with lightning speed.



Crayon Artist Also

In "Mama Steps Out," a portrait of Alice Brady, supposedly drawn on the wall by Ivan Lebedeff, was needed. The artist to draw it had been overlooked in the production call.

Seitz remarked that there was no time to wait for the artist, took the crayon and drew the picture himself. In ten minutes the cameras were turning on the new work of art.

He takes an active interest in politics and current events, likes to travel occasionally, and reads anything that comes to hand. He and Lionel Barrymore, whose hobby is etching, often hold long discussions on art and painting, and make suggestions regarding each other's work. He has an unusual technique in handling mystery stories, but does not particularly care for detective fiction.

Seitz is a keen student of American history, and his greatest ambition is to direct a picture dealing with Revolutionary period. His home town of Boston especially interests him for picture material.

ERROL TAGGART

EVEN before he ran away from home at fourteen Errol Taggart was an earnest advocate of preparedness. Living in Ottawa, Canada, he studied the railroad branch lines that extended into territory where cowboys and their kind existed in the flesh. Accordingly, he left the train at Kamloops, British Columbia.

There, for the next few years, he ran pack trains back into the mountains. He learned to cook from the chuck wagon and what is more, to eat what he cooked and like it. He also acquired the trick of loading more truck on a wagon train than anyone thought it could take.

Equipped with this and sundry other knowledge, Taggart drifted to Hollywood and just naturally became a transportation man in a studio. From that beginning he followed step by step to his present position as a director.

Worked His Way Up

Inevitably before he undertakes a job, Taggart turns it over in his mind and observes what makes it function. Before he directed his first picture, "Women Are Trouble," for Metro-Goldwyn-Mayer, in 1936, he served as co-director with some of the most distinguished men in the profession, and before that worked in various capacities in the studios, observing as he traveled up.

When war started Taggart joined the Canadian troops and served through to the finish with distinction.

He became associated with silent pictures in 1918 as a script clerk. In succession then he became film editor, production manager and assistant director. He joined M-G-M, where he served as assistant to such noted directors as George Cukor, W. S. Van Dyke, Clarence Brown and Robert Z. Leonard.

Lucien Hubbard chose Taggart to direct "Women Are Trouble," with Stuart Erwin and Florence Rice. Then he was assigned to direct "The Longest Night," with Florence Rice and Robert Young, which tested Taggart's development of a new technique for screen mysteries and later made "Sinner Take All," Song of the City" and "The Women Men Marry."

Fond of Palm Springs

Taggart was born in Ottawa, the son of Stuart Taggart, a portrait artist of distinction. His brother Harry is a Dominion land surveyor and another brother, Frederick, is a transportation expert. In 1935, Taggart married Eleanor Johnstone and they reside in Hollywood, where they are moderately active in social life and extremely contented.

Between directorial assignments he reads extensively, preferring fantastic fiction, and spends many leisure hours at his favorite resort, Palm Springs.

Always Helps Others

Taggart is not only a director, but takes an active interest in the writing of the script, working hand-in-hand with the producer and writer.

He also likes to visit the locales of his pictures long before it is time for him to actually start production on them. Before he directed "Song of the City," he went to San Francisco's famous Fisherman's Wharf and lived with a family so that he could get first hand information and atmosphere.

Because of the fact that he rose from the ranks, he is always willing to give a helping hand to other aspiring youngsters. When he's not busy, his office is filled with young men who want advice on directing or who have a story that they'd like to have him read. Knowing how an encouraging word helped him along the rough road to directorship, Taggart is never too busy to give whatever aid he can.

WILLIAM THIELE

POSSESSING an uncanny talent for discovering and developing actors and actresses, William Thiele is both writer and director.

Born in Vienna, May 10, he proved so adept at dramatics while attending the public schools that he won a scholarship to the Vienna Conservatory. There he studied both music and drama.

He went on the stage after leaving school and for three years played in "The Merchant of Venice," "Othello" and "Faust."

The next eleven years of his life were devoted to directing and producing stage plays and musical comedies.

He was introduced into motion pictures by Paul Davidson, founder of the UFA Film Company, and for two years was head of the scenario department.

Becomes Director

Drafted as a director, he made many notable silent pictures, among them "The Late Excellency," "Orient Express," and "The Model of Mont Parnasse." Stars of these productions were Lil Dagover, Lilian Harvey, Willy Fritsch and Heinrich George, all of whom he aided in developing.

Then came "The Love Waltz," the first European picture in which music was used as a motivating factor in the plot. So tremendous was the success of this production that Thiele followed it with a light operetta, "Three Men of a Gas Station," which won a gold medal as the "biggest box office hit of 1931" on the Continent.

Music In Pictures

During the following two years, he won wide attention in Europe for his development of music in pictures. He was the leader in that field on the Continent and was looked upon as a pioneer in light operetta for all European pictures.

Important pictures he directed after his medal-winning film include "The Private Secretary," the only picture in history to be simultaneously made in four languages, by four different companies, and "Two Hearts in Waltz Time." He also collaborated with Franz Lehar on "Grand Duches Alexandria," starring Marie Jeritza.

Coming to the United States, Thiele directed "Annina" for J. J. Shubert in New York.

He came to Hollywood to direct "Lottery Lover" for Fox, and remained to collaborate on the screen play of "Don't Get Personal" for Universal. Recently he directed Dorothy Lamour in "Jungle Princess."

Directed Short

Following direction of "Jungle Princess," Thiele directed a two-reel miniature musical for Metro-Goldwyn-Mayer, "Carnival In Paris." Feeling that music was his particular forte, he wished to demonstrate his particular talent in that field. "Carnival In Paris" won him a long-term contract with the studio.

Among the stars whom Thiele has helped bring to prominence are Lilian Harvey, Danielle Darrieux and Dorothy Lamour.

Lilian Harvey scored a sensational success in England and was brought to the United States by Fox, appearing in four pictures for that company. She has returned to England where she is playing leads in both comedies and musicals.

His work with Dorothy Lamour made her one of the outstanding stars of the American screen.

His other discovery, Danielle Darrieux, has been signed by Universal and is being brought to Hollywood on a wave of publicity.

He is now under contract to Metro-Goldwyn-Mayer, where he directed "London by Night," with George Murphy and Rita Johnson.

Thiele is studious by nature. He has a flair for comedy which he injects with finesse into his pictures.

RICHARD THORPE

RICHARD THORPE has had practically every kind of a job in the picture business from extra player to studio manager. With the exception of the time he spent in France in the Headquarters Intelligence Detachment of the 88th Division during the war, he has always been connected with theatrical life.

Born in Hutchinson, Kansas, February 24, Thorpe was schooled in Wichita. He received his early training with stock companies, musical comedies and vaudeville. He began his picture career as an extra in the New York studios, and graduated to bits and parts.

With Johnny Hines

Then he worked into the writing department and became a scenarist and "gag" man. He was with Johnny Hines during the entire "Torchy" series, working variously as an actor, gag man, assistant director, cutter and studio manager. He remained with Hines in a number of feature-length pictures and then embarked on a career as a leading man.

After appearing in "Three O'clock in the Morning" and "Flames of Desire," Thorpe became a director. In the ensuing years he made 75 feature Westerns for Pathe, several serials, and a number of features, including "College Days," "Joselyn's Wife" and "The First Night."

Still to Make Best

Since the advent of sound he has directed many features, including "Probation," "Midnight Lady," "Beauty Parlor," "King Murder," "Strange People," "Women Won't Tell," "Love Is Like That," 'Escapade," "Forbidden Company," "Thrill of Youth," "Slightly Married," "Secrets of Wu Sin," "Forgotten," "I Have Lived," "Notorious But Nice," "Murder on the Campus," and "The Quitter."

For Metro-Goldwyn-Mayer he has directed "The Last of the Pagans," "The Voice of Bugle Ann," "Tarzan Escapes," "Dangerous Number," "Night Must Fall" and "Double Wedding," starring William Powell and Myrna Loy. His most recent is "The Four Marys."

Thorpe enjoys golf and swimming, both of which he does well. He likes horses and dogs. He believes he has yet to make his best picture.

Thorpe is one of the quietest workers among directors. Calm and unruffled always, he never raises his voice, never becomes excited, and is always absolutely sure of what

he plans to do. Each night he works out his scenes for the coming day, just as an officer works out an army problem, which eliminates all guesswork from his sets.

Never Loses His Head

The result is an unusual morale in his company. During the making of "Tarzan Escapes," a herd of elephants stampeded. It could easily have caused a panic among the players, especially the colored men playing "natives" among the trees where the elephants milled.

Thorpe sauntered over, watched the elephants, and began laughing at them.

"Poor silly things, they're afraid of a flapping piece of canvas," he remarked. The company began laughing too, and possibility of a panic was averted. The elephant handlers corralled their charges, and work went on as though nothing had happened.

The director is one of the foremost candid camera experts in Hollywood. A series of studies he made in the South Seas has been exhibited all over the country, including the San Diego Exposition and Texas Centennial, and he has received several awards for their beauty.

W. S. VAN DYKE

ALTHOUGH he has been a miner, lumberman and newspaper reporter, W. S. Van Dyke has been connected with the stage and screen almost since his birth. His first stage appearance was at the age of seven months under Fred Butler and Charles Nichols of San Francisco.

He was born at San Diego, California, March 26. His father was a Superior Court judge, his mother a well-known actress, Laura Winston. He is a cousin of Henry Van Dyke, famous philosopher, writer and former U. S. Ambassador to the Hague. He is related to John C. Van Dyke, art critic, who wrote "Art for Art's Sake."

Assistant to Griffith

He was playing on the stage when he became D. W. Griffith's assistant director in 1915. The picture was "Intolerance," in which he also acted. He became a director for Essanay and made such pictures as "Men of the Desert," "Barriers Burned Away," "Secret Service" and "Raw Country." He also wrote such original film plays as "Sins of the Parent" and "Madonna of the North."

His first M-G-M picture was "War Paint," starring Tim McCoy. He directed the same star in "Winners of the Wilderness." His great fame came with "White Shadows of the South Seas" and "The Pagan." "Trader Horn" established him as the world's greatest maker of adventure romances in authentic settings.

Prefers to Act

Others of his pictures are "Never the Twain Shall Meet," "Tarzan the Ape-Man," "Eskimo," "Penthouse," "Prizefighter and the Lady," "Laughing Boy," "Manhattan Melodrama," "The Thin Man," "Hide-Out," "Forsaking All Others," "Naughty Marietta," "I Live My Life," "Rose-Marie," "San Francisco," "His Brother's Wife," "The Devil Is a Sissy," "Love On the Run," "After the Thin Man," "Personal Property" and "They Gave Him a Gun." His most recent was "Rosalie."

He is six feet tall, weighs 160 pounds, has dark hair and blue eyes. He would rather act than direct if he had his choice. His home is a veritable museum of authentic curiosities from his travels. Golf is his favorite sport. He has been elected to the International Adventurers' Club and to the Explorers' Club of New York. He also was made an honorary colonel by the Governor of Kentucky.

Faith in Co-Workers

Van Dyke's success in motion picture direction and in winning the complete cooperation of those associated with him in his work is largely due to the utmost faith he has in the ability of those of his company.

He never looks at a set until he steps upon it, all ready to shoot a scene. He knows the construction of the set will meet with his approval and that it is not necessary for him to visit it during the time it is being built.

Unlike most directors, Van Dyke has a perfect mental picture of the scenes in his picture before they are photographed. Therefore, he obtains a perfect result far more quickly than the average director. Also, he is noted for bringing most of his pictures to completion under the scheduled time.

Van Dyke traces his ancestry back several hundred years. He is descended from Jan Utrecht, Long Island, in 1652, and Jan Janes Tomasse Van Dyke, one of the founders of Van Dyke, a magistrate of New Utrecht and a captain in the Colonial army.

S A M W O O D

SAM WOOD bought a "gold-brick" and surprised even himself when it proved to be made of money. He invested in some of the primitive one-reel pictures and discovered that he had to learn all about pictures to protect his investment.

The son of William and Katherine Wood, the director was born July 10, in Philadelphia, where he was educated. An all-around athlete, he was noted in football, baseball and rowing. In fact, Sam was offered scholarships in several colleges because of his prowess.

In Real Estate Game

Learning the real estate business, he decided to go West where land prices were rising. His first stop was at Central City, Colorado, where he helped to install the water system. Then he landed in Los Angeles, where he subdivided a number of realty tracts and became a prominent figure in the real estate game.

He made many friends among theatrical people and, when the movie industry started to flourish, several producers approached Wood with propositions to invest. He studied directing, from its dramatic as well as commercial aspect, and acted to learn different director's methods. He worked with C. B. DeMille, who made him his assistant director and, as a result, Wood became a full-fledged director.

Directed Wallace Reid

His early fame came with the well-remembered racing pictures with Wallace Reid. For more than five years Wood directed Reid, Gloria Swanson and Rudolph Valentino. He saw possibilities in Red Grange and produced the picture, "One Minute to Play." It was such a success that he was signed to take full charge of production at the F. B. O. Studios, but he later gave up the job to stay with directing.

He went to Metro-Goldwyn-Mayer under contract and has been associated with that company ever since. Among his most successful pictures are "Rookies," "Let 'Em Have It," "Hold Your Man," "The Late Christopher Bean," "Prosperity," "Paid," "Get-Rich-Quick Wallingford," "The Richest Man in the World," "Huddle," "A Night at the Opera," "Whipsaw," "The Unguarded Hour," "A Day at the Races," "Madame X" and "Navy Blue and Gold."

Traveled With Marxes

In preparation for directing the Marx Brothers in both "A Night at the Opera" and "A Day at the Races," Wood traveled with the trio of comedians from city to city, watching the audience reaction to the various comedy lines, songs and gags. He is a firm believer that this is the only practical method of screening a comedy.

Although he has been responsible for a few dramatic productions, Wood always has shown a definite preference for directing comedies. From the time he left DeMille he has concentrated on creating laughs for the screen.

He always has been a great believer in youthful talent and many of his pictures have resulted in the launching of new personalities who ultimately have achieved greatness in the cinema world.

It was this penchant for directing youngsters in his productions that resulted in his making so many college and football stories, most notable of which probably was "Navy Blue and Gold."

A D D E N D A

Since this volume went to press a number of important changes and additions to the star, director and featured player lists have been effected.

Rosalind Russell has been elevated to star classification.

Following are the additions to the featured player roster:

★ ★ ★

MIREILLE BALIN

Distinguished French actress and star of "Pepe la Moka" in Paris, Miss Balin is famous as a Parisian beauty as well as for her outstanding dramatic acting.

★ ★ ★

ISTVAN BEKASSY

Rated one of the greatest leading men in the Budapest theatre, Bekassy was signed by Louis B. Mayer after the latter had seen him on the stage.

★ ★ ★

CARL ESMONDE

Most popular of Viennese leading men. Esmonde is currently starring in "Victoria Regina" in London. He has starred on the stage in Vienna, London and other capitals of Europe.

★ ★ ★

GREER GARSON

Outstanding English actress, Miss Garson now is starring in "Old Music" in London. She is considered one of the foremost of the younger actresses of the London stage.

★ ★ ★

JACQUELINE LAURENT

A new discovery from Paris, Miss Laurent is recognized as one of the foremost ingenues of the French stage.

★ ★ ★

HEDY LAMARR

Viennese actress and famous European beauty, Miss Lamarr was discovered by Max Reinhardt. She has scored triumphs as Queen Elizabeth in Fritz Kreisler's musical "Sissy."

★ ★ ★

ARTHUR REICK

Famous star of the Vienna State Theatre. Is noted throughout Continental Europe as one of the foremost delineators of difficult theatrical roles. He was signed to a Metro-Goldwyn-Mayer contract by Louis B. Mayer in Vienna.

★ ★ ★

VAL ROSING

Foremost among the singing stars of the British Broadcasting Company, Rosing is described by the London press as a "Youthful John McCormack.' He already has arrived in Hollywood for his first screen appearance.

★ ★ ★

LIONEL ROYCE

Noted Continental actor from Vienna, who has starred in the State Theatre, with Reinhardt, and throughout Europe. His latest role was as Napoleon in "Madame Sans Gene" at the State Theatre, prior to which he and Rose Stradner created an outstanding hit in "Miss Else," also at the Vienna State Theatre.

★ ★ ★

VICTOR SAVILLE

Leading producer and pioneer director of England. Among his pictures are "Action for Slander," "Dark Journey," "Storm in a Teacup," "I Was a Spy," "Evergreen," "The Good Companions" and others.

★ ★ ★

RONALD SINCLAIR

Born in New Zealand, young Sinclair, 13 years of age, is considered the child find of the year. His first picture of importance was "Thoroughbreds Don't Cry," in which he shares honors with Sophie Tucker, Mickey Rooney and Judy Garland.

A D D E N D A

(Continued)

★ ★ ★

ROSE STRADNER

Discovered by Max Reinhardt, Miss Stradner, a Viennese beauty, had become one of the foremost dramatic stars of the Continental stage when she was signed by Metro-Goldwyn-Mayer. She had starred in more than fifty stage successes, ranging from Shakespeare to Ibsen and Moliere. Upon arrival in Hollywood she was immediately cast in the feminine lead in "The Last Gangster," starring Edward G. Robinson with James Stewart.

★ ★ ★

DIANA WYNYARD

Famous for her outstanding portrayals on the English stage, Miss Wynyard came to America to appear in the stage success, "The Devil Passes." During the run of this show she signed a long-term contract with Metro-Goldwyn-Mayer. Her initial screen appearance on the Culver City lot was in "Rasputin and the Empress," with Ethel, John and Lionel Barrymore. She also played leading roles in "Sour Grapes" and "One More River."

★ ★ ★

JULIEN DUVIVIER

French director of "Pepe la Moka," "Carnet de Bal" and other Parisian hits. Duvivier is rated one of the outstanding directors of France today.

★ ★ ★

WALTER REISCH

Continental director and writer, Reisch is best known for his productions of "Unfinished Symphony" and "Masquerade," filmed in this country as "Escapade" with William Powell and Luise Rainer, and "Episode."

★ ★ ★

DON STANNARD

Twenty-two-year-old son of a prominent English banker, Stannard first appeared on a film sound stage as a "stand-in" for Robert Donat. He was signed to a Metro-Goldwyn-Mayer contract by Louis B. Mayer in London following a screen test which was directed by Jack Conway.

★ ★ ★

CHARLES D. COBURN

Veteran character actor, Coburn had held out against leaving the legitimate theatre until this year despite lucrative bids from all major studios. An actor for more than forty years, Coburn has played in virtually every city in America. His greatest stage success was in the role of Old Bill in "The Better 'Ole." He was born in Savannah, Georgia.

★ ★ ★

HOPE MANNING

Beautiful singing actress, Miss Manning won her greatest fame in the ingenue role of "The Great Waltz." In this play she toured such cities as Boston, Philadelphia, Washington, Cleveland, Cincinnati, Detroit and Chicago. In St. Louis, her singing so impressed officials of the Municipal Opera Company that immediate arrangements were made for her to return for a summer season there.

THE END

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